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# **FRENCH CATHEDRALS,**

BY

**B. WINKLES.**

FROM

**DRAWINGS TAKEN ON THE SPOT,**

BY

**R. GARLAND, ARCHT.**

WITH AN

**HISTORICAL AND DESCRIPTIVE ACCOUNT.**

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# INDEX

## TO THE

## ILLUSTRATIONS.

### Amiens Cathedral.

	Page
West Front .. .. .	1
Plan .. .. .	6
South-east view .. .. .	12
View from the fields .. .. .	17
View of the Nave looking east .. .. .	20
South Aisle of Nave looking west .. .. .	24
South Transept from the north .. .. .	26
Choir looking east .. .. .	29
South Side of the Choir looking east .. .. .	31

### Notre Dame Cathedral, Paris.

West Front .. .. .	33
The Nave looking east .. .. .	35
Southern Front, shewing the rose window of the Transept .. .. .	47
East End .. .. .	48
Plan .. .. .	49
Northern Aisle of Nave looking east .. .. .	50
View of the South Transept .. .. .	50
The Ambulatory southern side of the choir .. .. .	58
Chapels round the choir .. .. .	62

### Chartres Cathedral.

North-east View .. .. .	66
West Front .. .. .	71
View of the South Transept .. .. .	76
Plan .. .. .	80
View in the Nave looking east .. .. .	81

# INDEX TO ILLUSTRATIONS.

	Page
View in the northern aisle of Choir across the transept ..	83
View of the Choir .. .. .	87
View of the Aisles round the choir .. .. .	90
Back of the Choir from northern aisle of do. ..	91

## **Beaubais Cathedral.**

North-east View, with the church of St. Etienne in the distance ..	97
Northern Entrance .. .. .	103
South Transept .. .. .	104
The Choir .. .. .	105
Northern Aisle of Choir, shewing Forbin's Monument and the Ancient Clock .. .. .	107
The Aisle of Transept looking north .. .. .	107
View from the North Transept .. .. .	111
Plan .. .. .	112

## **Ebreux Cathedral.**

North-west View .. .. .	125
North-east View .. .. .	132
North Transept from the south .. .. .	133
Southern Aisle of Nave .. .. .	134
Plan .. .. .	135

## **Rouen Cathedral.**

West Front .. .. .	141
Plan .. .. .	147
North-west View from the Cloister Yard .. .. .	151
View from the Archbishop's Court Yard .. .. .	152
South Transept .. .. .	153
View of the Nave .. .. .	154
View in the Aisle of North Transept, shewing the old Staircase ..	157
View of the Choir .. .. .	160
The Lady Chapel .. .. .	160
View from the River .. .. .	(as Vignette Title.)

## INTRODUCTION.

BEFORE the Revolution at the close of the last century France was divided into eighteen ecclesiastical provinces, and one hundred and thirty-three dioceses.

Each diocese possessed a Cathedral Church, some of which have been rebuilt either wholly or in part in the revived Italian style of architecture, while others have been and still are justly renowned as Gothic fabrics. A selection merely from the most celebrated of such Cathedrals, is now the intention of the Publishers of this Volume, provided they meet with that encouragement from the Public, which is necessary to carry it into effect.

During the devastating period already alluded to, every Cathedral, Abbey, Priory, Collegiate, and Parish Church in the kingdom of France, suffered more or less from the licentious fury of an abandoned mob. Some were totally destroyed, of such, the Cathedrals of Avranches and Boulogne are remarkable instances, in the former case a single pillar only remains, and in the latter, not even the smallest vestige. Every ecclesiastical edifice was both mutilated and desecrated, some of the parish churches since the restoration of religion have been restored to their former usefulness, as places of public worship; while others, together with all the abbey, priory, and collegiate churches, have been taken down for their materials, or in their ruined state, serve for other, and oftentimes very ignoble purposes. Many of those which were once Cathedrals no longer enjoy that dignity, but have been reduced in the new organization of ecclesiastical affairs to the condition of parish churches. Of such, the Cathedrals of Senlis and Auxerre are among the most celebrated instances. This circumstance, however, would form no obstacle to their being admitted into a work like the present: they were built for Cathedrals, they remained such for many ages, and the dioceses to which they belonged are as ancient and as interesting in respect to their history and the prelates that have presided over them, as any of those which have been restored to their former state.

To their former state indeed none have been exactly restored, for the new dioceses are all of much greater extent, and the revenues of the church having fallen into the hands of Government, the incomes of the prelates, archdeacons, and chapters, are now paid out of the treasury on a very reduced scale.

But to return to the fabrics themselves; it has been often remarked that there exists such a sameness in those of the pointed style in France, as to have given occasion to the saying, that he who has seen one, has seen all. This remark, however, is applicable only to those which are to be found in the northern part of France, and to them only as regards their choirs and surrounding chapels. There is not indeed a single instance of a departure from the polygonal or semi-circular termination of the choir of the Cathedrals situated in that part of France. This circumstance alone gives an air of sameness to the whole building, both externally and internally, which, on an attentive examination of its other portions, it is found by no means to possess. Indeed in the very portions in which the sameness is admitted to exist, it exists only in the form; in the ornamental detail of those portions, there is such an almost endless variety, that no two choirs even will be thought tediously alike by any admirer of Gothic architecture.

The general plan of all Cathedral Churches, whether of France or England, erected since the beginning of the eleventh century, is in one respect the same: they are built in the form of a Latin cross, the head of which called the choir, is always to the east; the arms, called the transept, to the north and south; and the longer part, called the nave, stretched away to the west. To this general plan the exceptions are exceedingly rare; among them the Cathedrals of Albi and Bourges may be mentioned, being churches of the first magnitude, and built after the period when the form of a cross had become almost universal. But though these Cathedrals were built without transepts, the form of a cross may be distinctly traced in the internal arrangement of the aisles. It has frequently happened that the form of a cross, though planned, has never been completed: this is observable in the Cathedrals of Beauvais and Narbonne, both of which have no naves. The choir and transept in each case have been erected, and a nave to complete the cross, evidently intended; though for some cause or other never executed. Of these causes, civil wars and the death of the persons at whose expense the building was to be raised, were the principal. The Cathedral of Blois has not even a transept, but this is not owing to an intention of the architect to depart from the usual form; the

west end of the building has an abrupt termination, and an unfinished appearance; there is no attempt within the building to form a cross with aisles, and moreover, its whole length is not more than is often allotted to the choir of a Cathedral.

Before the tenth century Cathedrals were built in the form of the ancient Basilicæ. Of the existing Cathedrals the nave is usually the oldest part, especially the principal columns and arches, upon which the triforium and clerestory have been rebuilt in a later style, and probably at the time when so many of the choirs were rebuilt, not because they were in a ruinous condition, but from an excessive fondness for the new style, and for the sake of giving more magnificence to that most sacred part of the edifice.

The transepts of French Cathedrals are much shorter than those of the English; their fronts are much more elaborately adorned, and they have almost always very deep and rich portals by which the Cathedral may be entered at those points: this is an arrangement but seldom adopted in English Cathedrals. The double transept is much more common in England than in France. The second transept, however, is an excrescence which rather detracts from than adds to the beauty of the building.

At the intersection of the greater transept with the nave and choir there is always to be seen in English Cathedrals a stately tower, sometimes with, sometimes without a spire upon it. This greatest of all ornaments to the exterior of a Cathedral is but rarely to be found in France. Very often there is nothing at the point of intersection, more often something worse than nothing, a mean and incongruous wooden dome, no better, nor larger than those which are often placed on the roofs of the stables of English country mansions. Sometimes, however, a lofty spiral lantern constructed with wood and covered with lead, very graceful in its form and beautiful in its detail, is to be seen at this point, but being set on the ridge of the roof, and having no other connection with the building, and being moreover entirely out of proportion with it, it makes the beholder regret that it is not placed elsewhere, and feel the absence of the duly proportioned and solid stone tower the more keenly.

With regard to the western and principal façades of French Cathedrals, when they have been completed according to the original design of the architect, nothing can exceed their magnificence and splendour. This, however, is not

often the case, and so it comes to pass that even when the plan is the same, as to the main points, there is a greater variety observable in this than in any other portion of the Cathedrals of France. It may with truth be said that no two west fronts are alike. The usual plan is that of a square tower on each side of the gable end of the nave. In very few instances only have both towers been finished, and in still fewer are they both alike. Sometimes one of the towers is surmounted with a spire and the other not; sometimes both have spires, but of very different forms and height. There are many exceptions to this general plan: some Cathedrals having no towers at all, and some a single one built before the west end of the nave. Several of the west fronts of French Cathedrals have been rebuilt in the revived Italian style of architecture, while all the rest of the Cathedrals is of the pointed style. In general all west fronts have three portals, deep, richly decorated, and canopied; the centre one higher and wider than those on each side of it. For this feature indeed the French Cathedrals are justly renowned, and the portals of Reims Cathedral exceed all others in dimensions, in proportions, in depth, and decorations. In England we have nothing that can be compared even with the more ordinary portals of French Cathedrals; nor with those magnificent wheel or rose windows so often to be found over the portal in the west end of the nave, as well as in the north and south fronts of the transept. Sometimes, however, square towers occupy the place of a transept; in other words the transept is formed in part by the lower story of towers built on the north and south side of the Cathedral exactly opposite each other. This is the case at Exeter, in England, and at Narbonne and Chaalons sur Marne, in France.

From what has been already said upon this subject, perhaps the charge of sameness, so often brought against the Cathedrals of France, may be removed. As well indeed might it be said that one human face is like another, because all have generally speaking eyes, nose, and mouth, as that one French Cathedral is like another, because all have generally speaking a choir, a nave, and transept.

In French Cathedrals the nave has sometimes double aisles on each side, and chapels beyond the outer aisle; and when they have only a single aisle, they have usually a series of chapels beyond it, and opening into it, which even in this case gives to the Cathedral a breadth and spaciousness which is not to be found in our English Cathedrals.



The size of the Cathedrals of France varies as much as it does in those of our own country; and the Cathedrals of the first magnitude in the former are as large as those of the corresponding magnitude in the latter country. If in some instances the French Cathedrals are not so long as the English, they have always, including the chapels, a greater breadth; and in point of height they greatly exceed them.

With regard to the interior of French Cathedrals, notwithstanding the ravages of the Revolution, they still possess a vast deal of stained glass of the very first merit. Some of what once adorned them has found its way to England, and is now to be seen in our Cathedral and other churches.

The screens and stalls of the choirs have been generally speaking either much mutilated or destroyed, and this mischief has been done as much by the false taste of the age preceding the Revolution as by the Revolution itself. For the original screens, so ornamental to the interior of our Cathedrals, have been substituted in the French, either a modern balustrade about knee high, or a lofty plain iron palisade, with gates of the same, or a modern wainscot of domestic architecture, or finally a gallery with balustrades, adorned with urns and supported upon Grecian columns; while the stalls having been deprived of their high backs and fretted canopies, are reduced to the appearance of a double row of old fashioned ~~smoking~~ chairs on each side of the choir.

The high altars have often a vast deal of cumbrous and incongruous architecture about them, which on all accounts had far better be removed.

The organs are generally speaking much larger than those of our own Cathedrals, but in no instance are they placed upon the choir screen. They are but seldom used, and are set usually over the doors at the west end of the nave; sometimes indeed they are to be found at one or other end of the transept, and sometimes, though rarely, are inserted in the triforium of the nave or choir. Their leaden pipes are never ornamented with painting or gilding.

The pulpits are often very superb compositions of wood or marble, though by no means equal in this respect to those of other Continental countries. They are most commonly placed on the north side of the nave, and towards the eastern extremity of it.

The Gothic of France, in every successive period, is a little anterior to the corresponding style of it in England. It is also far lighter, far more elaborate and delicate, with a much greater variety of detail in which their free tracery holds an extraordinary and conspicuous place.

The monuments which once adorned the interior of the Cathedrals of France, have been in many cases taken away to make room for modern alterations, or destroyed and mutilated by the revolutionists; but the remains of the illustrious persons to whose memory they were raised still repose within the walls.

Many of the most magnificent Cathedrals of France will hereafter be left to crumble into ruins, which greatly enhances the value of correct representations and descriptions of their present state. But, alas! many of them have never been delineated or described at all, and future generations may have to deplore with unavailing regret the want of interest which the present age unhappily manifests in works of this nature.

In conclusion it may not be out of place to observe, that the history of the Cathedrals of any country is necessarily and intimately connected with the history of the Christian religion, from its introduction into that country to the present times. This consideration gives a much higher degree of interest to works of this nature than at first sight they appear to possess.





Designed by Hablot Browne from a Sketch by Rob. Gerland. for Winkles's Continental Cathedrals. Engr'd by B. Winkles.

# AMBIENS CATHEDRAL.

Plate I

London: Published by W. M. G. by Charles for New Street.

## AMIENS CATHEDRAL.

THE beauty of the present Cathedral Church of Notre Dame at Amiens, the third which is recorded to have been erected in this city, has been a frequent theme of admiration with most of the travellers on the Continent as surpassing in richness of ornament a great many of the Cathedrals of Europe. To the curious in ecclesiastical architecture it is more particularly interesting from its antiquity, having been built at a time when the pointed style, in France, had reached its highest perfection.

The Cathedral is remarkable for the uniformity of architectural design which prevails in its plan and execution, for the general magnificence of the structure, for the noble grandeur of the western porch, and above all, for the harmony of its proportions and the symmetry of its details, not always found in the Cathedrals of early date. A modern French author has even asserted that the church of Amiens is to other *Gothic* churches what St. Peter's, at Rome, is to ecclesiastical edifices of Greek architecture. Like many other Cathedrals that of Amiens is too closely surrounded by houses, which materially obstruct the general view, and consequently much of the imposing effect which so magnificent an edifice would produce on the spectator is lost; but, notwithstanding these disadvantages, the appearance of the edifice is exceedingly striking. The distant view, says Mr. Woods, exhibits a great square mass of building, a little varied by the slightly superior elevation of one of the western towers, and by a very slender spire, or pinnacle, rising from the centre to twice the general height. The ridge of the roof of York Minster is about 112 feet from the pavement; that of Salisbury Cathedral, 115 feet; St. Paul's, at London, 112 feet; Westminster Abbey Church, 140 feet; but the roof of the Cathedral at Amiens is 208 feet: this comparison may enable the reader to form some idea of the last mentioned edifice towering above the houses of a provincial city<sup>1</sup>.

The city of Amiens, capital of the department of the Somme, is in the road from Calais to Paris, nine leagues from Abbeville<sup>2</sup>, which is distant twenty-two

<sup>1</sup> Huet. *Parallele des Temples anciens Gothiques et Modernes*, Paris, 1809.

<sup>2</sup> *Letters of an Architect from France, Italy, and Greece*, by Joseph Woods, F. S. A. London, 1828. This admeasurement, it is possible, may not be quite correct.

<sup>3</sup> St. Riquier is a village about two leagues from Abbeville to the east, and off the great road, and we resolved to take it on our route to Amiens. The expedition was eminently successful, for the church was a very splendid and interesting one; the west front was flamboyant, and far more

leagues from Calais; it is situated on the navigable river Somme, which falls into the British Channel below the town of Abbeville. Amiens was called Ambianum by the Romans, from its being encompassed with water, and is mentioned by Cæsar as a city that made a vigorous resistance to his legions, but having at last made himself master of it, he convened here a general assembly of the Gauls. The emperors Antoninus and Marcus Aurelianus enlarged the city, and Constantine, Constans, Julian, and several others, occasionally resided at Amiens.

This city was anciently the capital of the Amiennois, a fertile district of Old France, comprising a great part of what was afterwards called Picardy, the Boulonnois, and Calaises, and under that title was subject to the bishops by grant from the crown of France.

Amiens is distinguished as the birth-place of Peter the Hermit, who went with Godfrey of Bouillon, leader of the first crusade, to the Holy Land, A. D. 1095. The name of Picardy, afterwards given to the province, of which Amiens became the capital, did not originate earlier than A. D. 1200, when it arose from the epithet of Picards first applied to the quarrelsome humour of those students in the university of Paris who came from the frontiers of France and Flanders<sup>4</sup>.

Amiens passed for a time into the hands of the counts of Flanders. King Charles VII. of France granted it, with other towns on the river Somme, to Philip of Burgundy, the founder of the order of the Golden Fleece, but Louis XI. again annexed it to France. In the year 1597, Amiens, the strongest city and key of Picardy, surrendered to the Spaniards in consequence of a singular stratagem; a party of soldiers, under the disguise of peasants, were dispatched to the city by Hernandès Teillo de Porto Carrero, the Spanish governor of Doullens, with a cart load of apples and walnuts<sup>5</sup>. As soon as the gates were opened, the nuts and apples were allowed to fall from the sacks, and while the citizens then on guard were eagerly gathering them up, the disguised Spaniards made good their entry, and being quickly followed by other troops which had been placed in ambuscade, soon made themselves masters of the city<sup>6</sup>.

beautiful, as well as more rich, than any thing we had imagined. The road from St. Riquier to Amiens offers one or two country churches, which it is well to look at, because the relation of country churches to large and elaborate Cathedrals, is in all Christian countries interesting and instructive.—*Notes written during an Architectural Tour in Picardy*, by the Rev. W. Whewell, M. A., and prefixed to the new edition of his valuable Architectural notes on German Churches, 1835, 8vo.

<sup>4</sup> Gibbon's History of the Decline and Fall of the Roman Empire.

<sup>5</sup> Doullens, then in the possession of Albert, archduke of Austria, is on the river Authie, about 15 miles northward from the city of Amiens.

<sup>6</sup> *Precis de la surprise d'Amiens par les Espagnols*, Amiens, 1806, 8vo., and *Histoire de la Ville d'Amiens*, par H. Dusevel.

The French king Henry IV. afterwards laid siege to Amiens, under the conduct of Marshal Byron; the troops requisite for this siege were marched from all quarters; Elizabeth, queen of England, sent four thousand men, under Sir Arthur Savage, to assist in relieving the city from the Spanish yoke<sup>7</sup>. Many sorties took place, in which equal bravery was maintained on either side; in one of which the besieged lost Porto Carrero, who was killed by a ball discharged from an arquebuse, and was afterwards buried in the Cathedral Church. King Henry IV., on the other hand, had to lament the death of San Luc, grand master of artillery, an officer of the most distinguished talents and tried bravery. It was during the siege of Amiens that King Henry IV. gave the Huguenots hopes of the famous edict of Nantes, which was accorded to them the following year. In the mean time the Archduke Albert arrived at the abbey of Bettancourt with a large reinforcement; he immediately ordered a discharge of his whole artillery, in order to make it known to the besieged that succour was at hand. The archduke having failed in an attempt to throw a bridge over the river Somme, below the village of Longpré, resolved to retire. The king afterwards summoned the governor of Amiens to surrender, and granted the garrison an honourable capitulation.

Besides the conditions obtained by the Spanish governor of Amiens, he stipulated that the tombs of Porto Carrero, and his officers who had fallen during the siege, should not be disturbed; to this Henry IV. consented, on condition that nothing should be recorded on the monuments that was derogatory to the French nation; upon which account the epitaph on the tomb of Porto Carrero was obliterated, as it reflected on the citizens of Amiens. After the surrender of this city, the belligerent powers nominated deputies, who, in the month of February, 1598, assembled in the town of Vervins, to hold conferences respecting a general peace, the articles of which were signed on the 2nd of May; by these articles the king of Spain surrendered up Calais and all the places he possessed in Picardy<sup>8</sup>.

The principal part of Picardy, since the year 1790, has formed the department of the Somme, one of the finest and most fertile of the French departments, chiefly consisting of a level plain, producing abundance of corn and hay, and plenty of fruit; but towards the eastern part a prolongation of the district of the great Ardennes, formerly a very extensive forest, exhibits considerable elevations, and the arable lands here give place to plantations and pasturage.

<sup>7</sup> Military hospitals were at this siege first established, and the sick were in consequence so well treated, that the attack on Amiens was called "the siege of velvet."

<sup>8</sup> *Memoirs of Henry the Great*, 1824, 8vo., and *History of the Earls and Earldom of Flanders*, by M. d'Assigny, 1734, 8vo.

Previously to the great revolution of France the city of Amiens was the residence of the governor of Picardy, and was the seat of a provincial court, a mint, a forest office, salt magazine, and of a *maréchaussée*, a court of the marshals of France.

In 1790 the Cathedral was pillaged of all its most valuable ornaments, but the venerable edifice was saved from injury by the spirited conduct of the mayor and citizens, who armed themselves in its defence when it was about to be attacked. The whole exterior of the church was repaired between the years 1812 and 1819, under the direction and superintendence of M. Godde, architect, of Paris, who was not inattentive to the correct restoration of those parts which time had destroyed; afterwards the direction of the repairs of this Cathedral devolved upon M. Cheussey, architect, of this city.

Amiens attracted the notice of all Europe at the opening of the negociation for a peace between England and France on the 1st of October, 1801. The definitive treaty was signed on the 25th of March, 1802, and Amiens was afterwards destined for the meeting of a general congress, which however was not held.

The streets of the city are, with few exceptions, wide and straight, and its trade is flourishing: the prosperity of the manufactures at Amiens was regulated during the war, by the admission or exclusion of German merchandize to the Belgian Netherlands; this was exemplified after the occupation of the Austrian Netherlands by France, when Amiens suffered less than any other French town, by having those new channels opened to the products of its industry. The serge and other woollen stuffs of Amiens are known throughout Europe; these are made from materials partly grown on the spot, partly English, and occasionally Dutch and German. The method of dressing wool, as practised in England, was introduced to this city by an Englishman of the name of Price. Ribbons and linens made at Amiens are chiefly consumed in the French markets, but find their way into Spain, Switzerland, and Italy, as well as the French West Indies.

This city has been the scene of several memorable events at different eras, and few churches have been so frequently honoured with the presence of royalty. It was in the Cathedral of Amiens that St. Louis, king of France, on the 23d of January, 1263, delivered his sentence in favour of King Henry III. against the barons of England. In the year 1329 the English king Edward III., on his accession to the throne, came to Amiens in great state, and did homage to Philip of Valois, king of France, in the Cathedral, for the duchy of Guyenne and the earldoms of Ponthieu and Montreuil; the



kings of Bohemia and Navarre, and the dukes of Burgundy, Bourbon, and Lorraine, were present at the ceremony. On the 13th of July, 1335, King Charles VI. was married in Amiens Cathedral by Bishop Rolland, to the famous Isabel of Bavaria, in the presence of the whole court of France<sup>9</sup>. A treaty of peace was signed at Amiens on the 8th of May, 1550, between Edward VI. king of England and Henry II. of France; and in this Cathedral Henry IV., after the surrender of Amiens by the Spaniards, attended the celebration of divine service in thanksgiving for his success. James II. of England, after his abdication, the Emperor Napoleon, Kings Louis XVIII. and Charles X., all visited this Cathedral at different periods, in their way through the city of Amiens.

The present Cathedral Church of Notre Dame, at Amiens, was founded by Evrard de Fouilly, the forty-fifth bishop of this diocese, who was elected in the year 1211. His object was to provide a suitable depository for the head of St. John the Baptist, a precious relic which the city of Amiens had fortunately acquired<sup>10</sup>; and for the body of St. Firmin, the first bishop of Amiens, who was the principal cause of the establishment of Christianity in this part of France, and who suffered martyrdom, A. D. 303.

The former church, on the site of which this Cathedral was built, was dedicated, in 1159, to the honour of the Holy Virgin and St. Firmin the Martyr, by Samson, archbishop of Reims.

The bones of St. Firmin were discovered by a miraculous ray of light which shone upon the spot where they were buried, and the authenticity of the remains of the saint was farther proved, not only by a delightful and healing odour which arose from them, but also by a supernatural warmth which dissolved the snow then upon the ground, made the grass grow and the trees put forth their leaves, and, in short, turned winter into summer.

The old Cathedral was destroyed by fire in the year 1218, and the foundation

<sup>9</sup> Mezerai's History of France.

<sup>10</sup> St. John the Baptist, according to one of the historians of this Cathedral, was beheaded in the prison of the castle of Macheronte or of Sebaste, of *Samaria*. The emperor Valens endeavoured in vain to transfer the head to Rome; but Theodosius more fortunate brought it from the village of Cosilaon, in Siberia, to enrich Constantinople, (such is the legend). Wallon de Sarton, a gentleman of Picardy, being present at the assault of Constantinople, on the 12th of April, 1204, found amongst the ruins of the palace of the arsenal two great dishes of silver, in one of which was the head of John the Baptist, and in the other that of St. George, each testified by an inscription. The dishes were large and heavy, and the discoverer sold them, but reserved two smaller vessels, which immediately contained the sacred relics. What became of the head of St. George is not related; but that of St. John the Baptist was transported to Amiens, where it arrived on the 17th of December, 1206, during the prelacy of Richard de Gerberoy, the predecessor of Evrard, and was received by a grand procession of the clergy and citizens.—*Description de la Cathédrale d'Amiens*, par Maurice Rivoire, Amiens, 1806, 8vo.

of the present edifice was laid in 1220, Robert de Luzarches being the architect, who furnished the designs.

Bishop Evrard, the founder of the church, died in the year 1222, and the pillars of the nave and choir were completed in 1223. The northern transept was erected in the year 1236, Gaudefroy d'Eu being then bishop of Amiens. Robert de Luzarches, it is supposed, had died in the interim, as the architects of the church at the latter period were Thomas de Courmont and Renault de Courmont, his son.

The whole of the vaulting of the nave and its aisles was completed during the prelacy of Arnoult, bishop of Amiens, from the year 1236 to that of 1247. At the same time a magnificent stone tower was erected over the centre of the cross on the plan.

The plan of the Cathedral is that of the Latin cross formed by the nave, choir, and transept, accompanied by vast parallel aisles, and surrounded by chapels. The central tower of stone, erected in the time of Bishop Arnoult, is described to have been entirely of open work, but was destroyed by lightning, in the year 1527; the curiously constructed wooden spire, which now occupies its place, was built two years afterwards.

The building, exclusive of the side chapels, was completed in the year 1288, according to an inscription formerly existing on the pavement, now no longer legible<sup>11</sup>.

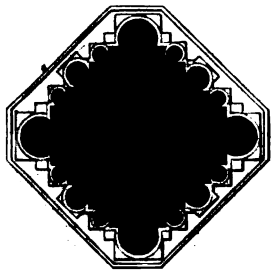
In the letters of Mr. Woods<sup>12</sup> are many observations on the architecture of this Cathedral made with a thorough knowledge of the subject, and in a truly patriotic spirit, he says, it would be curious to determine what was the design of the original central spire of open work in stone, and what was its height. Central towers of that date in England seem to have been low and heavy; and, if the tower of Norwich Cathedral be cited to the contrary, still it does not help us to form a judgment of what a spire of open work would have been. The spire and the upper part of the tower at Salisbury are thought to be of a more modern date<sup>13</sup>.

On approaching the Cathedral the richness of the western front is very

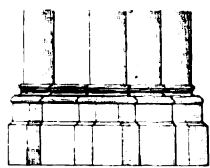
<sup>11</sup> This curious inscription, copied from an ancient cartulary of the Cathedral, preserved amongst the archives of the department, is printed in a *Description of the Cathedral of Amiens*, by A. P. M. Gilbert, published in 1833.

<sup>12</sup> A valuable and erudite work, composed almost entirely of observations on the principal buildings noticed by the architect, in his route in 1816 and the three following years, through France, Italy, and part of Greece.

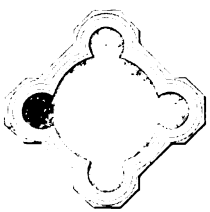
<sup>13</sup> The dates of the erection of some English churches corresponding with that of Amiens, are as follow:—Wells Cathedral, 1220; Tintern and Netley Abbey Churches, 1239; Salisbury Cathedral, 1258; and Westminster Abbey Church, 1269. These churches include some of the grandest works in architecture which England possesses.



Plan of one of the Pillars a

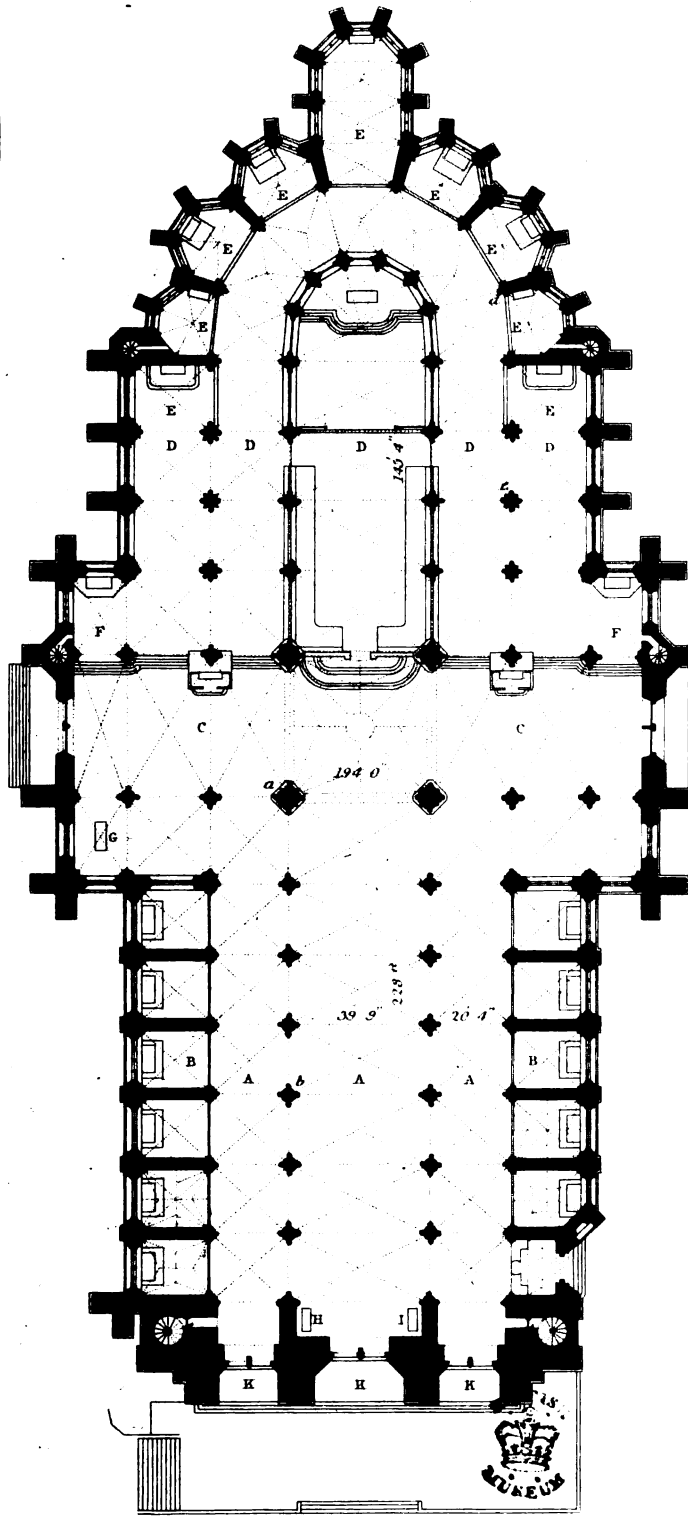


Base of one of the Pillars b



Plan of one of the Pillars b

1851 & 1852 by J. H. Sturt



for Windlesse Cathedral

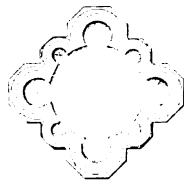
REFERENCE.

- A Nave and Aisles
- B Chapels at side of d<sup>o</sup>
- C Transept
- D Choir and Aisles
- E Chapels round d<sup>o</sup>
- F Other Chapels
- G Ancient Font
- H Bronze Monuments to
- I Bishops Eyraud & Gaudenoy
- K Perches
- L Staircases

Note For the names to the several Chapels see description



Pillar at a



Pillar at c

1851 & 1852 by J. H. Sturt

Scale to Plan  
10 20 30 40 50 60 70 80 90 100 ft  
Scale to Parts  
1 2 3 4 5 6 7 8 9 10 ft



striking; there is a certain similarity in the disposition of this part of the edifice in all the French churches of the thirteenth century. The Cathedrals of Amiens, of Notre Dame at Paris, and at Reims, are distinguished from English buildings by nearly the same particulars, although they differ much from each other. French churches assume in this part more of a pyramidal form than those of England, and the space between the western towers is proportionally smaller than with us. The doorways are much larger; a rose, or marigold window is placed over the central opening, and above that are ranges of niches nearly hiding the gable end of the nave. Sometimes one or even two ranges of niches occur below the marigold window, as is the case at Amiens Cathedral. The western window of French churches is sometimes placed between two ranges of niches, and in some instances there are two rose windows.

These windows and niches form the elements of the composition of the early ecclesiastical architecture of France, but the arrangement varies in almost every edifice. The division above the western porch at Amiens is marked by a range of twenty-two niches, containing as many statues, supposed to represent kings of France. The profusion of ornament on this front is not without its effect; but, says Mr. Woods, we endeavour in vain to trace any simple principle of arrangement, and a certain degree of confusion diminishes the pleasure which would otherwise be felt. This objection is applicable more or less to the external of all *Gothic*<sup>14</sup> buildings, and the more the parts are multiplied, the more obvious it becomes; yet it is not a style of architecture which can succeed without a considerable proportion of ornamental, and perhaps even of intricacy. On the inside of a *Gothic* edifice of the best periods, although the parts are numerous, yet they all seem to arise from the mode of construction, and to follow each other so naturally, that the eye and mind are led from one to the other through the whole system. With the outside of the building the case is otherwise, the form of no one part seems to depend on that below it, but each might as well be surmounted by something different as by that which really succeeds it. The ranges of arches on these fronts have the effect of dividing the height of the composition into horizontal bands, and there can be no doubt that in pointed architecture the perpendicular lines should prevail over the horizontal. In the perspective views of French Cathedrals which have been engraved, these horizontal lines are less striking than in the

<sup>14</sup> A pedantic affectation of Italian taste has branded the pointed arch, and all the buildings constructed on its principles with the opprobrious term *GOTHIC*, an epithet inconsiderately applied merely as designating something barbarous and devoid of regular design.—*E. Y. Wilson*. The term is now so little used that its definition is absolutely necessary.

buildings, because in reality no point of view can be obtained sufficiently distant to permit the eye to embrace the whole composition<sup>15</sup>.

The space in front of Amiens Cathedral is much too confined to afford a sufficient display of its proportions; in general architectural design the façade is very similar to that of the metropolitan church of Reims, to which predominant specimen of ecclesiastical grandeur it is inferior, not so much in point of decoration as in symmetry. The inferior elevation of the western towers of Amiens Cathedral, their unequal height, and the absence of that extraordinary boldness of projection which characterises the stately front of Reims, are striking differences, hardly redeemed by the light form, ingenious disposition, and extreme elegance of the three enriched porches which grace that of Amiens<sup>16</sup>.

The basement is formed by an extended flight of steps, seven conduct to the first landing-place, which is nearly on a level with the ground on the southern side of the church, and four more to the platform in front of the triple porch, 153 feet in length, where again are two steps on entering the church<sup>17</sup>.

The three porches, presenting an abundance of the most interesting detail, occupy the whole of the western front, projecting to the very extremity of the large buttresses, which form its chief support and are enriched with a great variety of ornamental sculpture. The general basement consists of a broad plinth panelled with a double row of quatrefoils, containing *bassi relievi*, in number one hundred and eighteen; those on the central porch representing in allegory the virtues and vices placed in opposition to each other. The figures in these bas reliefs bear little shields, charged with emblems, and resemble a

<sup>15</sup> Letters of an Architect, by Joseph Woods, F. S. A., Corresponding Member of the Society of Georgofili, at Florence, London, 1828. A professional man is of course best acquainted with the merits or defects of his art, and, if he be not prejudiced as a mannerist, will best guide the taste and enlarge the knowledge of the reader. Whoever wishes, says a contemporary critic, to understand the architectural character of foreign edifices, will do well to study the characters of them given in this most useful book.

<sup>16</sup> The northern or Solomon's porch of Westminster Abbey Church, with the exception of the towers, is erected on a very similar plan.

<sup>17</sup> The following description of the approach to Winchester Cathedral, one of the most important edifices of England, affords a melancholy contrast to the grand ascent at Amiens:—"It is usual to enter the Cathedral by the great porch, the original beauty of which, and of the whole west front, the work of the immortal Wykeham, shines forth through all the disgraceful neglect of later ages; *the earth and rubbish having accumulated to a great height before it*, the open gallery hanging in ruins, the mullions of the great window decayed, and the stained glass shattered, or vilely repaired with painted fragments of opaque colouring, the statues of the ancient patrons of the church, St. Peter and St. Paul, on each side of the great doors, cast down from their pedestals, and the elegant canopies under which they formerly stood nearly chiselled away; fortunately the figure of Wykeham, in the tabernacle on the extreme point of the front, was out of the reach of the iconoclasts.—*Guide to Winchester*, p. 39.

similar series sculptured on the porch of the Cathedral of Notre Dame, at Paris. On one of the side porches at Amiens, the subjects are taken from the New Testament, and on the other are curiously represented the signs of the zodiac, with the agricultural labours of each month placed in illustration, agreeably to a custom prevalent in Egypt at an early period.

The pillars which rise from this ornamented plinth are attached to the walls, and bear in front of each a statue of heroic size, placed on a corbel, and surmounted by a small canopy, in the same manner as at Lichfield Cathedral, but much more numerous. The three portals are each named from a statue on the pilaster at the meeting of the two doorways; the central porch is called that of the Holy Saviour, the southern that of the Mother of God, and the northern that of St. Firmin, to whom the church was dedicated. The figures, above described, on the sides of the porches, have reference to the principal statue between the entrances; those on the southern porch refer to circumstances in the history of the Virgin Mary and birth of Christ; the central porch has figures of the twelve apostles, the patriarchs and prophets of the church. The northern porch is enriched with statues of those saints of the greatest repute in this diocese; St. Honoré and St. Salvi, bishops of Amiens; St. Gentien the martyr; St. Domice; and that of St. Denys the first bishop of Paris, bearing his head in his hand; St. Firmin is also made to carry his head in his hands, but higher than that of St. Denys; and near St. Firmin is an angel; one figure is that of a female, the holy virgin Ulpha, pupil of St. Domice, a very beautiful and gracefully disposed statue.

The vaulting of the several porches, which is deeply recessed, and on that account is much noticed, is highly enriched with small figures of angels with censers, and with others illustrative of the apocalypse. Each doorway is divided into two parts by a pier at the meeting of the two leaves of the door; upon that on the southern side is sculptured the statue of the Virgin Mary, represented as crushing under her feet the head of a monster<sup>18</sup>. The bas reliefs on the pedestal of this statue illustrate the principal events of the creation of Adam and Eve, as recorded in the book of Genesis, until after their expulsion from Paradise; and those above the entrance and under the arch of the portal are chiefly relative to the history of the Virgin Mary<sup>19</sup>.

<sup>18</sup> Alluding to the 15th verse of the 3rd chapter of Genesis.

<sup>19</sup> There is a wood cut of the figures of the Virgin and Child, on the south porch of Amiens, from a drawing by W. F. Smallwood, in the third volume of the Penny Magazine, p. 53. This statue both in outline, expression, attitude, and drapery, possesses a simplicity and beauty that would do honour to a better school. The execution of many of the figures on the western front of the Cathedral evinces great talent in the artist, and a correctness of taste not often found in Gothic statuary. This front exhibits, says Mr. Whittington, the most gorgeous display of statuary;

On the division of the middle doorway, that of Our Saviour, as it is named, is represented Christ giving the benediction and trampling upon a lion and winged dragon; the pedestal of this statue is enriched with sculptured foliage and chimerae. Above the entrance the bas reliefs represent, in an elaborate composition, the Last Judgment, a subject very commonly adopted for the decoration of portals of churches built in the thirteenth century<sup>20</sup>. Amongst the most prominent figures of this very curious bas relief, which is in four divisions, are those of God the Father, Christ the Son, St. John the Evangelist, and that of the archangel St. Michael, weighing in a balance the souls of mortals, a favourite allegory of the early Christians; the last figure is not quite perfect, the balance is also partly broken away, but enough remains of the subject to afford a convincing proof of its primitive magnificence.

The northern doorway is, in the same manner as the two others, divided by a pier, which is enriched with a statue of St. Firmin, bearing a pastoral staff, which appears to be resting on the body of a man under his feet, typical of the bishop's triumph over paganism at the introduction of Christianity into Picardy. The bas reliefs on the pedestal of this statue represent St. Firmin's entry into Amiens, his imprisonment, his conversion of Faustinien, one of the magistrates of the city, his martyrdom and the discovery of his body, and, lastly, the translation of his remains to this Cathedral. In the series of bas reliefs above the doorway are representations of many other circumstances in the life of this saint, and of a procession bearing his shrine and relics in triumph to Amiens.

Most of the bas reliefs and ornaments of these beautiful porches appear to have been originally enriched with painting and gilding, in imitation of the splendid historical mosaics of the early Italian and Greek Basilican churches.

The four immense buttresses of the western front are, by their disposition and workmanship, rendered ornamental; they are all decorated with pillars and canopies with pendants, and are carried up with little turrets, the covering of which is distinctly marked with the form of tiles overhanging each other. Immediately above the porches is an open gallery or triforium, consisting of pointed arches springing from a triple cluster of pillars, which arches are again divided by single slender pillars and trefoil-headed openings, the headings of

armies of saints, prophets, martyrs, and angels, line the doorways, crowd the walls, and swarm round all the pedestals; nothing can be more rich.

<sup>20</sup> The reader need scarcely be reminded of the beautiful manner in which this subject is introduced on the magnificent western front of Wells Cathedral. At Bloxham Church, in Oxfordshire, the western doorway is curiously enriched with canopied statues sculptured, in allusion to the Last Judgment, an exceedingly interesting series of insulated figures, marking the ingenuity of the ecclesiastical architects of that early period. Both these differ materially in design from each other, and, from the same subject, at Amiens Cathedral.



the larger arches being disposed in open circles, and the spandrils in open trefoils. The disposition of the pillars, alternately clustered and single, give this gallery a very elegant appearance. The next course, in the elevation of this magnificent front is marked by a series of large niches, twenty-two in number, containing heroic statues, believed to represent the kings of France, from Childeric the Second to Philip Augustus, the monarch under whom this edifice was commenced; all the sceptres of these sovereigns are observed to be terminated with pine cones, and not with *fleurs de lis*, although King Louis VII. had certainly used the distinguishing badge of the *fleur de lis* on his great seal<sup>21</sup>. In the preservation of this uninterrupted succession of the statues of ancient kings, during the events of 1793, the Cathedral of Amiens has been more fortunate than that of Paris. King Pepin, called the Little, is represented in this gallery mounted on a lion, and holding a globe surmounted by a cross. The statue of Charlemagne, his son, is much mutilated; and three other figures have had their heads broken off. The sculptor, it must be observed, has not been very attentive either to the likenesses or to the costume of the several regal statues.

Above this succession of kings is a large rose window, the mullions of which are very beautifully disposed, and filled with stained glass. But the large double windows of the two western towers are deprived even of their mullions, and, in comparison with the other enrichments, produce a very mean appearance.

All this part of the western front of the Cathedral is surmounted by an open richly worked parapet, and it appears that the original work terminated at this point. The upper part of the two western towers was not erected before the year 1401; it underwent a considerable repair in 1714. The style of architecture of these towers differs in some respects from that which pervades the general front of the building. The height of the northern tower is two hundred and twenty-three feet, that of the southern two hundred and five feet.

The summit of both these towers is covered with a high slated roof, the ridge of which is crowned by a cross and other ornaments. The different faces of the buttresses of the towers are enriched with tabernacle work and statues in niches, representing the patriarchs of the Old Testament.

<sup>21</sup> Louis VII., surnamed the Young, the contemporary of Stephen, king of England, commenced his reign in the year 1137, and bore on his signet a lys, or *fleur de lis*. Armorial bearings had about this period come into use, and the recorded miracle of the transmission of the lys from heaven to King Clovis, may be traced in the circumstance related of this Louis VII. having received from Pope Alexander III. a consecrated flower, whence he is sometimes denominated Ludovicus Florus by historians. Another conjecture respecting this ancient badge of France is, that the king assumed the lys in allusion simply to his name, then usually spelt Loys.

According to an engraved view of this church bearing the arms of M. Lefebvre de Caumartin, bishop of Amiens, from 1617 to 1658, there were formerly placed in the triforium, or open gallery over the porches, large statues of the Virgin Mary and the infant Christ in her arms, having on either side St. Peter and St. Paul, with their attributes, but no vestige of these three statues now remains.

On the summit of one of the angular buttresses of the western front is a bell tower belonging to the clock, and within several of the larger buttresses are winding staircases leading to the roof, which are entered from the interior of the church.

The whole extent of the Cathedral, sustained by flying buttresses, is open to the view on the southern side, and its beautiful proportion produces a very imposing effect<sup>22</sup>. The face of the first buttress is enriched with a statue of an angel, and three different porches afford entrance to the church on this side, the westernmost named the porch of St. Christopher, is also called the clock porch, from the dial of the clock being placed above it. The colossal figure of St. Christopher bearing the infant Jesus on his shoulders, is commonly found at the entrance of churches built in the middle ages. It is recorded of this saint that, before his martyrdom, he requested of God that wherever his body was, the place should be free from pestilence, mischiefs, and infection, and therefore his portrait was usually placed at the entrance of towns and churches, according to the received distich.

*Christophorum videas postea tutus eris*<sup>23</sup>.

The porch of St. Christopher is enriched with two statues, one representing St. Lambert, bishop of Maëstricht, patron of one of the adjoining chapels, and the other Angilvin de Donnelieu, lord of Domméliers and second count of Amiens, a great benefactor to this church, in the year 850. The figure is represented in the costume of a person of rank, and bearing a hawk on his fist, the usual attribute of nobility, when

Barons of old and Princes so high  
Lov'd hawking as their lives.

These embellishments were made to the porch during the building of the chapel of St. Lambert, in the fourteenth century. The exterior of the chapels,

<sup>22</sup> There is some historical interest attached to a large iron hook in the wall of this side of the church, placed there in the time of the League, when a chain attached to it formed a barricade. In 1594 the Duc d'Aumale, governor of Picardy, one of the leaguers, was attacked here by the royalist party, and was obliged to retreat; the citizens soon afterwards abandoned his cause, and acknowledged Henry of Navarre as their king.

<sup>23</sup> Look upon St. Christopher, and you shall be preserved from sickness of every kind.



Engraved by W. D. Woodcut.

Printed by W. D. Woodcut.

Printed by W. D. Woodcut.

# AMIENS CATHEDRAL.

SOUTH EAST VIEW.

London: Printed and Sold by W. D. Woodcut.



between the south-western tower and the transept of the church, is enriched with statues of angels, a representation of the Annunciation of the Virgin, and a figure of St. Nicholas bearing three little children in a basket<sup>24</sup>. Lower down, but above the wall of the lodging of one of the sacristans of the Cathedral, are represented two villagers, a man and a woman, bearing between them a sack of woad. Underneath the figures is this inscription:—

**Les bones gens des billes  
D'entour Amiens qui bendent  
Woides, ont fort cheste capelle  
De leurs omones<sup>25</sup>.**

Amongst the statues in the front of this part of the church is that of Jesus Christ on Mount Tabor, between Moses and Elias, and a statue of one of the bishops of Amiens in his pontificals, standing in a niche.

The entrance to the church in front of the southern transept, enriched with the same degree of ornamental sculpture, is properly the gate of St. Honoré, but is better known by its common name of the gate of the Golden Virgin. Her statue, which is on the central pier of the door, exhibits many traces of the gilding with which it was originally covered, and is extremely elegant in the disposition of the drapery; two angels appear to support the nimbus, or glory, placed at the back of the head of the Virgin. The arch over this door is filled with bas reliefs, arranged in three courses, and referring to remarkable events in the life of St. Honoré, who was the eighth bishop of Amiens, and died in the year 600. Above these is Jesus Christ on the cross, between the figures of the Virgin Mary and St. John, and two adoring angels at the extremities of the compartment. Six statues on the sides of the porch represent benefactors of the church; on the vaulting are angels with censers, and historical subjects from the Old and New Testaments, Noah planting the vine; the construction of the ark; Abraham's sacrifice; the burning of Nineveh; Job on the dunghill; Judith bearing the head of Holofernes; and figures of St. Mark and St. Matthew the Evangelists. This

<sup>24</sup> St. Nicholas, amongst other miracles, once brought to life three young scholars, who had been killed by an innkeeper for the purpose of supplying meat for the table of his guests. It is on this account that St. Nicholas was adopted as the patron of scholars. The number of miracles he performed on the sea, according to the legend, causes him to be constantly invoked by mariners in their distress; and for the same reason many churches on the coast are found to be dedicated to St. Nicholas.

<sup>25</sup> *Woides*, in this inscription, was formerly used for *guèdes* or woad, in which the people of Amiens carried on a considerable trade. In the city was a certain *rue aux woides*, where it is probable the dealers in this article principally resided. Before the discovery of indigo, woad was used for dying the blue colour. At St. Denys, near Paris, there is still a woad market, *marché aux guèdes*, indicating the place where it was formerly sold.

porch is surmounted by two galleries and a fine rose window, with its stone mullions unmutated; above this rises the gable of the transept and the pinnacles of the buttresses; figures of the disciples of Christ enrich the sculpture of the circumference of the arch of the window; and a statue of Christ is placed on the summit of the gable.

The third entrance to the church on the southern front is the porch of the workman's well<sup>26</sup>, named from a well in the space of ground before the door. Near this well was formerly a stone slab, upon which, it is stated, the different accounts of the workmen at the time of building the Cathedral were duly settled.

The view of the northern front of the church is considerably obstructed by houses standing so close to the edifice as to prevent the whole being seen at once. The bishop's palace is situated on this side, and the inequality of the ground is so great, that a basement is continued from the platform on the western front the whole length of the building.

The buttresses upon this side are ornamented with statues, as well as those on the southern side, but they are of much more modern workmanship; that at the angle of the western tower is terminated by a crocketed finial, and is decorated with four statues, the uppermost of which is that of the Virgin holding the infant Jesus in her arms. At the feet of this figure is represented an angel playing on a rebeck, an instrument which is supposed to be the origin of the violin, and used on joyful occasions:—

When the merry bells ring round,  
And the jocund rebecks sound,  
. . . . .

Below the figure of the Virgin is a statue of Charles V., king of France; lower is that of his prime minister, Cardinal de la Grange, bishop of Amiens, who built the two westernmost chapels on this side, in the year 1375. The house of one of the attendants belonging to the Cathedral, which is placed at the basement of this buttress of the tower, greatly injures the fine effect of the western front.

The next buttress is ornamented with three other statues: the highest is that of St. John the Baptist, the patron saint of Cardinal de la Grange, bearing the holy lamb; the second is that of a prince of the blood royal, holding a lily in his hand; and the third is one of the counts of Amiens, having on his left hand a glove, used in the noble sport of hawking. The two last figures have each by their side a shield, charged with armorial bearings.

<sup>26</sup> Porte du Puits de l'œuvre.

The porch in front of the northern transept of the church is called the porch of St. Firmin the Confessor, and has little decoration besides his statue on the pier in the centre of the doorway, which is surmounted by an elegant canopy. It is to be observed that here anciently stood a church of St. Firmin the Confessor, which was demolished in 1236, and rebuilt on another site in the city. Near this doorway is the vestry of the Cathedral.

Over the entrance to the church is a gallery and range of windows, and above them a large rose window; but the buttresses are not terminated with pinnacles as they are on the southern front, and the upper part of the transept is merely tiled woodwork, put up about the year 1789.

On the buttress of one of the chapels on this side of the beautiful nave is a statue of the Virgin; above which is another of St. Firmin, bishop and martyr, bearing his head in his hand.

Some of the figures have fallen from their niches in the buttresses of the nave of the church, and have not been replaced; but amongst those which yet remain are St. Louis, and Queen Blanch, of Castile, his mother, which are supposed to have been erected in consequence of their benefactions to the church of Amiens.

All the side walls of the choir, as well as those at the extreme eastern end of the Cathedral, are supported by a number of arched or flying buttresses, which exhibit in their construction and application the great skill of the architect who contrived these very ornamental supports; the buttresses are perforated in their springings with trefoil-headed arches, and the uprights capped with turrets, surmounted by crocketed pinnacles, which produces a very rich effect in the view of this part of the edifice, including the Lady Chapel, adjoining the chevet or apsis.

The windows of the choir are more highly ornamented than those of the nave: they consist generally of two grand divisions or openings, having the head of the arch filled with a marigold, or enriched mullions within a circular form. From the galleries, which surround the whole of the eastern part, a fine view of the city is obtained, and beyond it the beautiful valley of the Somme, with the course of that river in its many windings enlivening the landscape.

The high roof of this Cathedral is extremely curious, and worthy of notice, both for the admirable manner in which it is constructed and for the great quantity of timber which has been consumed in its erection. It is composed partly of oak and partly of chestnut, which is much used in France for this purpose: this country formerly abounded with large forests of chestnut trees,

and it is only since the severe winter of the year 1709, when many of them were totally destroyed, that this description of timber has not been very common. The most remarkable intersections of the framing are at that part which forms the support of the spire. Within this immense roof, which is more than forty-six feet in perpendicular height, are four cisterns, kept full of water in case of accidents by fire: there are also two large capstans, which are placed near a square opening in the ceiling, and are always ready for use, for raising the materials necessary for keeping this part of the church in repair.

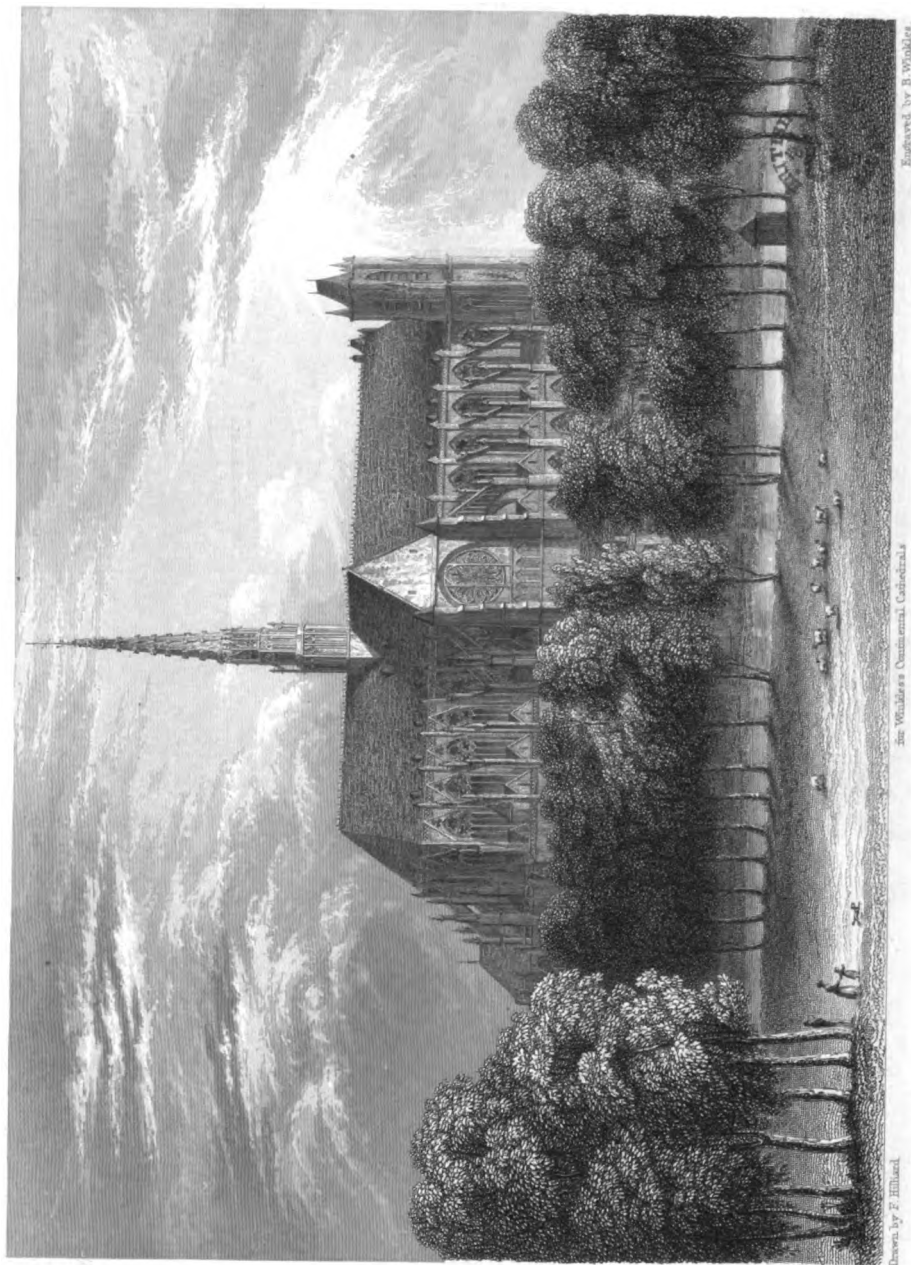
After the revolution of France in the year 1789, Amiens Cathedral, like many others, was neglected for some time, and became so much out of repair, that parts of the roof were entirely uncovered, and large holes admitted the rain into the body of the church. It was entirely repaired by the patriotic exertions of Bruno Vasseur, an architect of this city, who completed the work in the year 1813, that date appearing upon the southern side of the roof of the nave.

The whole ridge of the roof, which takes the form of a cross, was crowned with an ornament composed of trefoils. Unfortunately this has been much mutilated, in consequence of the too rigid compliance with a general order issued by the government of France, in the year 1831, to the civil authorities, to deface the *fleurs de lis*, the ancient emblems of royalty, from all public monuments, when these trefoils on the ridge of the roof having the appearance of *fleurs de lis*, the outer leaves were broken off without scruple. The extremity of the ridge towards the chevet is surmounted by a figure of a syren, which serves as a vane.

After the destruction of the original central tower by lightning, in the year 1527, Bishop Halluin and the chapter of Amiens entrusted the arduous task of raising a new steeple to Louis Cordon, a carpenter, of Cottenchy, one of the villages in the environs. This enterprising builder had for his assistant Simon Taneau, another carpenter, who together, but under Louis Cordon's direction, carried on the work with so much skill and ability, that it has stood firm to this day, and excites very general admiration. It was covered with lead by John Pingard, then plumber to the chapter: he also executed the whole of the ornaments in lead with which the spire is enriched; these are all formed on the designs prevalent in the sixteenth century. The decorations were covered at first with gilding, from which circumstance it obtained the name of the golden steeple, an appellation which is yet sometimes given to it, although no trace of its original gilding remains.







AMIENS CATHEDRAL.  
A VIEW FROM THE FIELDS

Engraved by E. Winkler

Amongst a number of benefactors who contributed to the erection of this steeple, the name of Louisa, of Savoy, duchess of Angoulême, and mother of Francis I., is prominent, the lady having given a hundred crowns of gold towards its embellishment. The whole work of that steeple to its utmost height from the pavement is four hundred and twenty-two feet, and it was completed on the 22d of May, 1533<sup>27</sup>.

The lower part of the steeple, octagonal in plan, is decorated with statues representing Jesus Christ, the Virgin Mary, St. John the Baptist, St. Peter, St. Paul, St. James the Great, St. Firmin the first bishop of Amiens, and St. Ulpha, placed on little pillars forming a peristyle; the light cornice of this division is enriched with ornamental acroteria, and above are figures of angels, bearing emblems of Christ's passion. The whole covering of lead on the spire is diapered with *fleurs de lis* in lozenge-formed panels. Other prominent ornaments which contribute towards the embellishment of this curious steeple are the water-spouts formed like dragons; there are also sphinxes and salamanders, the last is found on almost all works of art executed in the reign of Francis I., being the particular badge of that monarch, who bore it with this motto—*Putrisco et Extinguo*.

Six bells, cast after the burning of the original steeple, were given to the Cathedral by Peter Wallet, one of the chaplains of the church, in 1531. There are also bells in the western towers, together with the chimes of the clock.

Before attempting the description of the beautiful interior of this church, it is almost necessary to lay before the reader the opinion of a highly-talented gentleman on its architecture, although his work ought to be found in every library<sup>28</sup>. The general external form and appearance of Amiens Cathedral, says Mr. Whewell, is by no means so fine as the interior effect. The exterior appears to be altogether sacrificed to the interior; the enormous roof oppresses all the rest of the building, and the towers, though high enough, or nearly so for the direct view of the western front, scarcely reach the ridge of the roof, and have no prominent effect in a side view. Indeed they appear not to have

<sup>27</sup> In a recess of one of the turrets which it is necessary to pass, before the platform of the tower can be reached, is preserved an ancient round table, upon which, according to tradition, Henry IV. was served with refreshment on the day of his retaking Amiens, in 1597, after witnessing the retreat of the Spanish army towards Artois. The names of Louis XIV., of the duchess of Berry, who visited this church in 1825, and of many noble personages, are carved on the surface of the walls of this tower, noting the time of their several visits.

<sup>28</sup> Architectural Notes by the Rev. W. Whewell, M. A., fellow and tutor of Trinity College, Cambridge, published in 1835.

been constructed with such a hope; for, instead of being substantial square towers, they are thin in the direction of the length of the Cathedral, as if they were not intended to be more than features of the western mask of the building.

The interior of the Cathedral, continues Mr. Whewell, is one of the most magnificent spectacles that architectural skill can ever have produced. The mind is filled and elevated by its enormous height, its lofty and many-coloured clerestory, its grand proportions, its noble simplicity. To a person fresh from English edifices, this effect is combined with surprise at finding a Cathedral so complete and impressive, and yet in many respects so different from the familiar type of English Cathedrals. The proportion of height to breadth is almost double of that to which we are accustomed; the lofty solid piers which bear up this height are far more massive in their plan than the light and graceful clusters of our English churches, each of them being a cylinder, with four engaged columns; the polygonal east apse<sup>29</sup>, is a feature which we seldom see, and no where so exhibited and on such a scale; the peculiar French arrangement which puts the walls at the outside edge of the buttresses, and thus forms interior chapels all round in addition to the aisles, gives a vast multiplicity of perspective below, which fills out the idea produced by the gigantic height of the central space. Such terms will not be considered extravagant, when it is recollected that the vault is half as high again as the roof of Westminster Abbey Church. Even the colossal figures of worshipping angels and saints bending forwards at the bases of the piers of the choir add to the sentiment which its architectural grandeur excites, and connect a devotional feeling with the upward lines, which the eye traces to their course apparently in another region.

The reader is probably aware that Amiens is one of the strong holds of those who maintain that the advances of French *Gothic* architecture are anterior to the corresponding steps of English work. Whittington's arguments are almost founded upon it<sup>30</sup>, and very plausible they must be allowed at first

<sup>29</sup> Or *Chevet*. The part of the church generally indicated by this name in France is the semi-circular or polygonal end of the elevated building forming the great avenue of the church, the same which Mr. Whewell more classically terms the *apse* or *apsis*, the eastern end of the choir, which in early times was usually semi-circular in the plan. It is called also by the French the *rond point*, although in their architecture, of the thirteenth century, the chevet, or rond point, is always a portion of a polygon, and not of a circle, and the chapels attached to it are also polygonal. The term *apsis* is perhaps more properly applied to the great semi-circular termination of the ancient Basilicas, in which the architecture of the nave was not resumed, as it always is in churches of the pointed style.

<sup>30</sup> In an *Historical Survey of the Ecclesiastical Antiquities of France*, with a view to illustrate the rise and progress of Gothic Architecture in England, by the Rev. G. D. Whittington, 8vo.

sight to be. Amiens Cathedral was built about the same time as that of Salisbury, both being begun a few years before 1250, and at Salisbury there is little or no tracery, though there are manifest symptoms that our countrymen were approaching to that kind of decoration. Upon the whole it is undeniable that Amiens, in such features, approaches nearer to our style of the fourteenth century than Salisbury does; but, on looking a little further, it is by no means so clear that the French architecture is advanced much beyond the English. Let us give up the point of tracery and look to other matters. The French building has not yet acquired the beautiful complex piers of Salisbury, in which the slender detached shafts combine so well with the deep bundles of arch mouldings; instead of these mouldings it has a few plain members, which with us would belong to a much earlier date; it has a square abacus to most of the single shafts, a Norman feature, which in England disappeared at the first dawn of good *Gothic*; it has no where the skilful accumulation of small parts producing deep lines of shades, yet exquisitely bold and free in the details, which are found so constantly in early English works. Even with regard to tracery we are not to make our concessions too largely, for if Salisbury has only those perforations of the heads of panels and windows, which seem to be the mere germs of tracery, Bishop Lucy's work at Winchester, which is within a very few years of 1200<sup>31</sup>, has these germs, at least as much developed as Amiens Cathedral; and Amiens in many of its parts, as for instance, in the triforium of the nave has such perforations in the place of tracery<sup>32</sup>.

The fact appears to be, so far as evidence yet reaches, that our peculiar early English style of architecture which produced its effects by grouping single lancet windows, and which from choice or ignorance used no tracery, was not expanded into a distinct style in this part of France, and that here, as in Germany also, the *Gothic* forms and combinations were not fully developed

1809. This survey was made in the years 1802 and 1803, and the author died soon afterwards, at the age of 26. He intended, it appears, to have followed his treatise with observations, tending to show that, although pointed arches were known in France earlier than in England, yet that the architects of neither country have any claims to be considered as the inventors of that form, but that it was derived from the East.

<sup>31</sup> Bishop Godfrey de Lucy, alluded to by Mr. Whewell, rebuilt the eastern end and the Lady Chapel at Winchester: this prelate died in the year 1204, and was buried in the centre of his own works. This part of Winchester Cathedral, although less lofty than the main body, which was erected by Bishop Walkelyne, was more ornamented and more beautiful than the plain walls and unadorned pillars to which it formed a contrast.

<sup>32</sup> Triforium is a Latin word, derived from the Saxon thoroughfare. In the earliest instances this kind of passage was made only before the upper windows, as in the nave of Waltham Abbey Church, and was large in proportion to the work above and below it. The triforia were applied as galleries in the substance of the walls, and the first known are said to have been those in the vestibule of the Holy Sepulchre at Jerusalem, built by Constantine Monomachus, A. D. 1018.

till the windows began to be constructed with the tracery of our decorated period. The early English, so far as Amiens Cathedral proves, was peculiarly an English style of architecture<sup>33</sup>.

There is no want of descriptions of the city of Amiens and its celebrated Cathedral<sup>34</sup>; but the work principally consulted in this account is a recent publication by A. P. M. Gilbert, an antiquary of some celebrity<sup>35</sup>. It appears that for many years the topographical descriptions of the several departments in France were confined to the libraries of the learned only; but that since a commission was established in 1819 to search after and report on the antiquities of the country, the study of archæology has become popular, and is properly appreciated, in consequence of which more care and attention is now bestowed on the churches and monuments in the several departments. In the year 1771 the chapter of Amiens, possessed of more zeal for religion than taste for architecture, caused the whole interior of the Cathedral to be white-washed at a considerable expence, under pretence of restoring the edifice to its original beauty; on the contrary, it has concealed in some respects the detail of the ornamental sculpture, and deprived the walls of that picturesque effect which time only can produce.

The length of the nave of the Cathedral from the western wall to the choir screen is about two hundred and thirty feet English measure, the width of the nave between the piers is thirty-nine feet nine inches, and its height from the base of the piers of the nave to the summit of the vaulting is about one hundred and forty feet; the whole length of the church internally is four hundred and forty-two feet three inches.

On entering the church, says Mr. Woods, in his first letter, one is immediately struck by a fine appearance of space and airiness. This is partly owing to its great dimensions, the nave is ten feet wider and above fifty feet

<sup>33</sup> Whewell's Architectural Notes, p. 141 to 148.

<sup>34</sup> The earliest appears to be *Antiquités de la Ville d'Amiens*, par Adrien De la Morlière, Paris, 1642, folio; *Histoire de la Ville d'Amiens*, par le P. Daire, Paris, 1757, 2 vols. 4to.; *Description de la Cathédrale d'Amiens*, par Maurice Rivoire, Amiens, 1806, 8vo.; *Notice Historique et Descriptive de l'Eglise Cathédrale de Notre Dame d'Amiens*, par M. H. Dusevel, Amiens, 1830, which also forms part of a work, entitled *Histoire de la Ville d'Amiens depuis les Gaulois*, par M. H. Dusevel, Amiens, 1832, 2 vols. 8vo. There is also a *Notice Historique sur Amiens* in the *Histoire Generale de Picardie*, par Dom Grenier, a MS. in 6 vols. fol. which was proposed to be published in 1786, and is yet in the Royal Library, at Paris. The Cathedral of Amiens is one of the subjects in an interesting publication of the *Cathédrales Françaises*, par M. M. Chapuy et Jolimont.

<sup>35</sup> *Description Historique de l'Eglise Cathédrale de Notre Dame d'Amiens*, par A. P. M. Gilbert, Membre de la Société Royal des Antiquaires de France, Amiens, 1833, 8vo., a very complete and satisfactory volume, containing many topographical and historical notices connected with the subject.



Drawn by Hablot Brown from a Sketch by Garland

for Winkles's Commentaries on Cathedrals

Engraved by B. Winkles

# AMIENS CATHEDRAL,

VIEW OF THE NAVE LOOKING EAST

London: Published Feb. 1. 1846 by Charles E. Fenn Street





higher than that of Salisbury Cathedral; the aisles at Salisbury are only thirty-eight feet high, those at Amiens are sixty-four feet, and this also contributes greatly to the impression of superior magnificence.

In length the French Cathedrals are generally inferior to those of England, but they are without screens, and the whole extent presents itself at once to the eye of the spectator. A range of side chapels corresponding with the divisions of the aisles is also a noble feature, not to be found in any English building, or only very imperfectly in Chichester Cathedral. These dimensions and comparisons may perhaps assist the imagination in forming an idea of the building, but it is impossible to communicate the feelings produced by the first view of the interior of Amiens Cathedral. It not only, continues Mr. Woods, surpassed my expectations, but possessed a character and expression quite new to me. In the English Cathedrals the eye is confined to one avenue, and the sublime effect is nearly limited to the view along it; here, the sight seems to penetrate in all directions, and to obtain a number of views, all indeed subordinate to the principal one, but all beautiful, and offering by the different position of the parts with regard to the spectator the greatest variety<sup>36</sup>.

The vaulting of the church was erected in the time of Arnoult, bishop of Amiens, who died in 1247. From its immense height it must have required vast skill in its construction, and from the beautiful form of the arch it produces a light and graceful effect; all the sculptured corbels and the bosses at the intersection of the groins were originally gilded, and before the whitewashing in 1771, there were traces of blue and red painting on the mouldings of the ribs, but it is not known whether the interstices of the vaults were painted with leaves or any other description of ornament; it was conformable to the ancient practice to cover the whole of the ceiling with light blue colour, *semée*, to use an heraldic expression, of golden stars<sup>37</sup>.

The numerous large windows of this church were formerly filled with stained glass, representing the history of saints who had been bishops of Amiens, from which, in conjunction with bas reliefs relating to the same subjects, the clergy, before the introduction of printing, and when books were obtained with difficulty, derived a method of instructing the people in sacred history by a species of catechism. Together with the advantages derived from the circumstance of making the truths of scripture more generally known, the stained glass tempered the rays of light, and produced a more pleasing

<sup>36</sup> Letters of an Architect from France, Italy, &c. p. 8.

<sup>37</sup> This species of decoration is still to be seen in the vaulting of the church of St. Maurice, at Vienne, in the department of the Isère, and in the choir of the church of Lucheux, in that of the Somme.

effect on the architecture. The greater number of the windows are now entirely of clear glass, but parts of others yet remain, and those in the chevet are tolerably perfect.

Inscriptions were lately visible underneath some of the windows, indicating that the glazing was executed at the expence of the several deaneries of Poix, Conty, Granvilliers, Doullens, Abbeville, St. Riquier, and Picquigny; others appear to have been originally given by the city of Amiens, by the canons of the Cathedral, by tradesmen, and by the neighbouring gentry.

The first window on the northern side of the nave was given in 1297, and bears this inscription :—

*Dieus Malherbe qe fist faire es Thomas  
Beniu. Es Egerares de Saint Jusclen.*

The arms of benefactors are stained in the three following windows; the fifth on the same side of the nave was the gift of Willaume Ly Ours, and bears the punning arms of the donor. The sixth and seventh windows were glazed by persons who had been mayors of the city and by the dyers.

The windows of the transept were given by Raoul de Fosse, archdeacon of Amiens; others represent dyers carrying woad, which was used in their trade before the discovery of indigo; and some bore figures of bankers or money-changers, the donors of the windows, but of which now the vestiges only appear. One of the windows was presented by Charles De la Tour, canon of this Cathedral, in the year 1551.

Above the arcades of the nave, transept, and choir, and encompassing the whole chevet, is a very fine triforium or gallery, conducing much to the harmony of the general effect, in which, upon grand ceremonials or extraordinary occasions, a great number of spectators may be accommodated, the triforium or thoroughfare being protected by a fence of iron, which greatly adds to the security of the work.

It may serve to bring under notice some of the features of this building, says Mr. Whewell, if we attempt to trace the order of style in the architecture of the different parts. The oldest part, according to the best mode of judging, would be the nave; the triforium here has no tracery, but only a trefoil pierced in the head of its double lights; while the triforium of the choir has tracery, and over the arch a triangular crocketed canopy. The transept makes a transition from the nave to the choir, and its western side is the same as the nave; while its eastern side resembles the choir in having tracery, but wants the triangular canopy. The aisles of the choir have the simplest and therefore probably the earliest geometrical tracery. The tracery of the triforium

of the choir is less simple; but this circumstance must not be urged too far, for the clerestory, which is of course later than the triforium, has also simple geometrical tracery. The side chapels of the nave have flowery tracery, and are additions of later date; indeed the original outline of the buttresses with its sets off may be seen in the walls which separate these chapels<sup>38</sup>.

The capitals of the great pillars present many objects of study, and are worthy of observation from the great variety of foliage employed in their embellishment, comprising almost the whole vegetable kingdom.

Two remarkable monuments of bronze, at the entrance of the nave from the western porch, were erected in memory of the founders of the church, Bishops Evrard and Gaudefroy. Upon the cenotaph of Evrard, the bishop is represented giving his benediction and trampling under his feet two dragons; round the tomb is a leonine inscription in Lombardic characters. The cenotaph of Bishop Gaudefroy d'Eu, on the opposite side of the entrance, and of the same material, differs little in its design and execution from that of Evrard. Both monuments were formerly placed in the middle of the nave, but were removed to the present site in 1762. Monuments of bronze are extremely rare in France, in consequence of the desecration of the churches of this kingdom during the eventful revolution of 1789<sup>39</sup>.

The organ over the entrance of the nave was originally completed in the year 1429, and was built at the expence of Alphonse de Myrhe, one of the chamberlains of King Charles VI. Although this curious instrument has undergone many alterations and repairs it retains its antique appearance, and it is probable there are few like it remaining in France, on which account it is interesting. The last time it was repaired was in 1832, by M. Allard, organ builder, of Paris.

Above the organ is the large circular window of the western front called *Rose de mer*, or rose of the sea, and sometimes the rose of St. Valery; the sixteen compartments into which it is divided by the mullions are filled with stained glass, representing dolphins, sea shells, and flowers of several kinds. There are also figured on the glass many cocks of different coloured plumage, properly crested and wattled, supposed to allude to the name of Nicholas de Coquerel, one of the canons and provost of Amiens, who died in 1465. His shield of arms a red field, charged with three golden cocks, appears in the centre of this rose window on the exterior. The diameter of the window is occupied by the dial of the church clock.

<sup>38</sup> Architectural Notes, p. 146.

<sup>39</sup> There is an engraving of the monument of Bishop Evrard in the "Monumens Français," published by N. X. Willemin. This very fine collection contains also details of the architecture of Amiens Cathedral, and many of the windows, particularly the rose window of the southern tran.

The pulpit, which is placed against the last pillar but one in the nave, was executed in 1773, from designs of the architect Christophe, by J. B. M. Dupuis, a distinguished sculptor, and native of Amiens. The composition represents an ingenious and appropriate groupe of the three theological virtues, Faith, Hope, and Charity, sustaining the pulpit in the manner of caryatides: the sounding board is surmounted by a figure of an angel pointing to heaven with one hand, and holding the book of the gospels in the other; it bears this inscription—*HOC FAC ET VIVES*. The pulpit was entirely gilt by Coquelet, of Paris, in 1774, at the expence of M. d'Orléans de la Motte, bishop of Amiens, who had preached the first sermon from it just before his death.

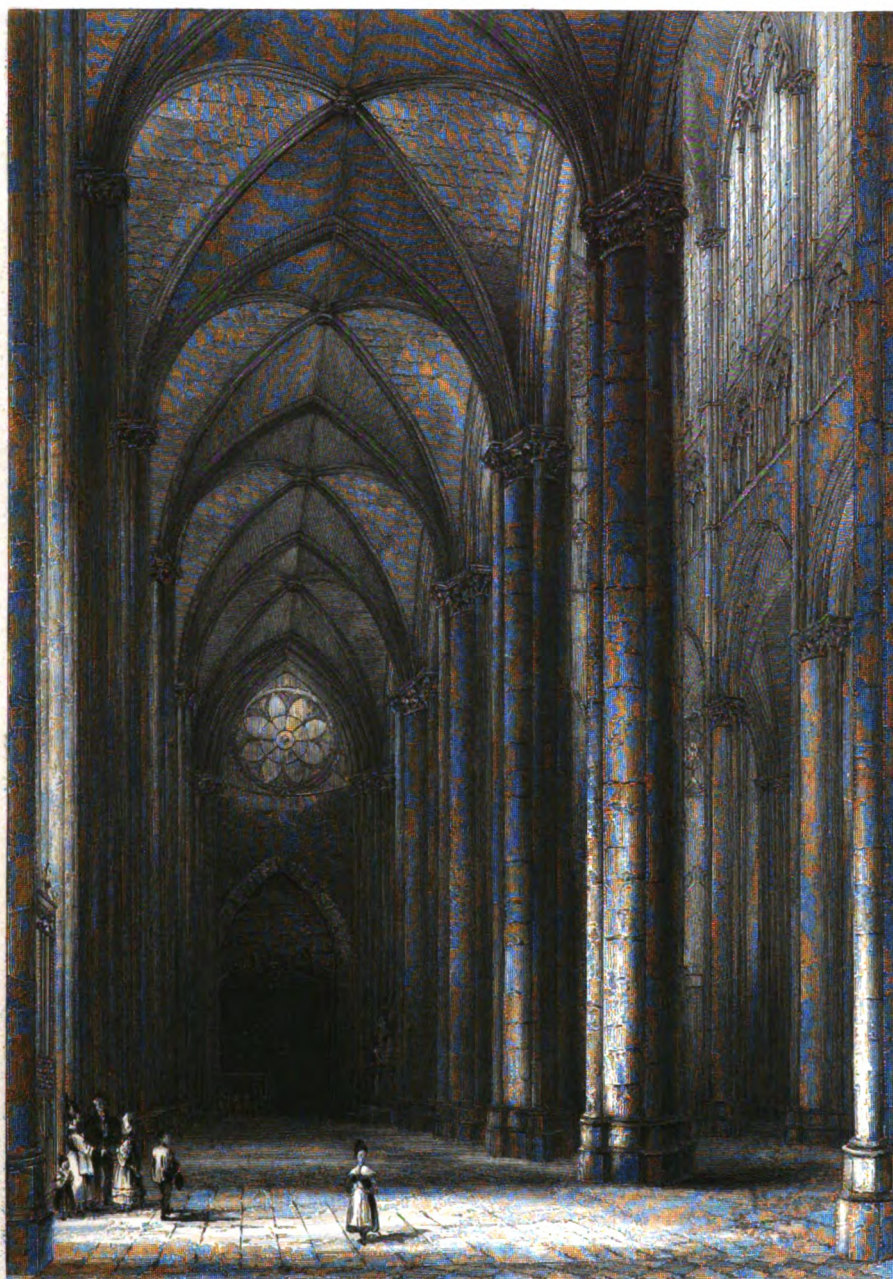
The original pavement of this church was of Senlis stone, and was composed of blue and white tesserae. This having become decayed from damp and other causes, has been replaced by a pavement entirely of white stone, which does not correspond with the established architecture, of which it forms the base.

In the centre of the nave, upon the old pavement was formed a very curious labyrinth, the plan of which was traced in blue and white stones having in the middle a plate of copper, upon which was indicated the time of the rising of the sun at all periods of the year; and was also engraved with representations of Bishop Evrard and the three architects, under whose direction the church was built. Environing this centre plate was a thin slip of copper, on which was an inscription recording all the particulars of the foundation of the church.

This curious part of the pavement was anciently called the labyrinth of Dædalus, after the great mechanic who originally invented this species of inextricable winding. It was used here as an object to excite devotion, and emblematical of the temple of Jerusalem. At the era of the crusades certain stations were made upon this labyrinth in the pavement equivalent to a pilgrimage to the holy land.

It appears that the lateral chapels of the nave formed no part of the original plan, but that they originated in the following circumstance, showing the great power of the bishop in the thirteenth century. In the year 1244, Geoffrey de Milly, chief bailiff of Amiens, hung five scholars without any legal process, who had been accused by his daughter of an assault on her person. The bishop, indignant at this abuse of power, after examination, sentenced the bailiff to a most severe and galling penance<sup>40</sup>. The day after the feast of St. John the sept, engraved in the most satisfactory manner. There is no English work excepting only those by Fowler and Stothard, which will bear the least comparison with this French volume of monuments.

<sup>40</sup> He was also to provide five basins of silver, in which were to be five wax candles, to be kept constantly burning in the church of Amiens, and the criminal had to provide funds to maintain these lights in perpetuity.



Drawn by Hablot Browne.

for Winkler's Continental Cathedrals

Engraved by W. French.

# AMIENS CATHEDRAL.

SOUTH AISLE OF NAVE LOOKING WEST

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Baptist, he was enjoined to take a journey to the holy land, and never to return to Amiens without the consent of the bishop and chapter. Not content with punishing the bailiff, the bishop issued a decree against the mayor and aldermen of Amiens for having permitted the bailiff to proceed to such extremities against the five clerks, condemning them under penalty of a thousand marks of silver to found six chapels, and to appoint to each a rent of twenty Parisian livres, in consequence of which decree the first chapels of this church were founded<sup>41</sup>.

There are six chapels enclosed with iron palisades, partly gilt, on the northern side of the nave, and five on the southern; two chapels are in the transept, and eleven round the choir.

The first chapel nearest the porch on the southern side is dedicated to St. Christopher, and his statue by Dupuis, of Amiens, is placed above the altar.

The second chapel is that of the Annunciation of the Virgin, represented in bas relief over the altar; it is one of the best works of Nicholas Blasset, a native of this city, who was remarkable for the exquisite finish of his figures, and for the airy lightness of his draperies. He died in 1659.

The chapel of the Incarnation is the third, and is ornamented with sculpture, representing that mystery, which was presented to this chapel in 1678, by Michael Martin.

The fourth chapel, dedicated to St. Stephen, has an altar-piece painted by Luc, a Franciscan monk, in 1666, which represents the Ascension of the Virgin; on each side of the picture are statues of St. Stephen and St. Ambrose, sculptured by Blasset. In this chapel is the epitaph of Bishop Feydeau de Brou, almoner to Louis XIV., who died in 1706; it is mentioned to his honour that he was one of the bishops consecrated by Fénelon, archbishop of Cambrai, the author of "Telemachus."

The last chapel on the southern side of the nave is that of the virgin martyr St. Margaret, whose statue is sculptured by Vimeu. Here was formerly a tomb of enamelled copper, in memory of William de Macon, bishop of Amiens, who died in 1308, he is said to have accompanied St. Louis in his second crusade to Africa.

On the northern side of the nave, the first chapel was founded in 1373, by Cardinal De la Grange, bishop of Amiens, and dedicated to Christ. The figure of Jesus, which is sculptured in relief, was restored by Vimeu; but the chapel is more generally named after Saint Ulpha, whose statue, as well as that of Saint Domice, is near the altar.

<sup>41</sup> Histoire de la Ville d'Amiens, par le Père Daire, vol. i. p. 527, and Description de la Cathédrale d'Amiens, par Rivoire, p. 88.

The second chapel also built by the cardinal in honour of St. John the Baptist, is now known as that of our Lady *de Bon secours*, the great patroness of the vegetable gardens in the vicinity of the city.

The third chapel, originally dedicated to St. Crispin, is now named after St. Salve, bishop of Amiens, and contains the curious and ancient crucifix of that saint, bearing the body of Christ robed and crowned, according to the usage of the Greek church; it is an object of great veneration, and greatly resembles a crucifix in the cathedral of Lucca, known in Italy by the name of *Volto Santo*. It formerly belonged to the church of St. Firmin the Confessor, but on the demolition of that edifice was transferred hither. Similar ones are to be found in Provence, especially at Marseilles. Above the crucifix is St. Michael vanquishing the devil; and on each side of the altar are bas reliefs of St. John and St. Nicholas.

The fourth chapel, dedicated to St. Honoré, contains a statue of that bishop, sculptured by Vimeu.

The fifth chapel, originally that of St. Louis, is now that of our Lady of Peace. The marble figure of the Virgin, attributed to Blasset, is sculptured in a style of superior excellence. On either side of the altar are bas reliefs of St. Louis and St. Francis Xavier; but the *fleurs de lis* on the robe of the king have been mutilated from the effects of political revolution, which spares neither historical ornaments nor works of art.

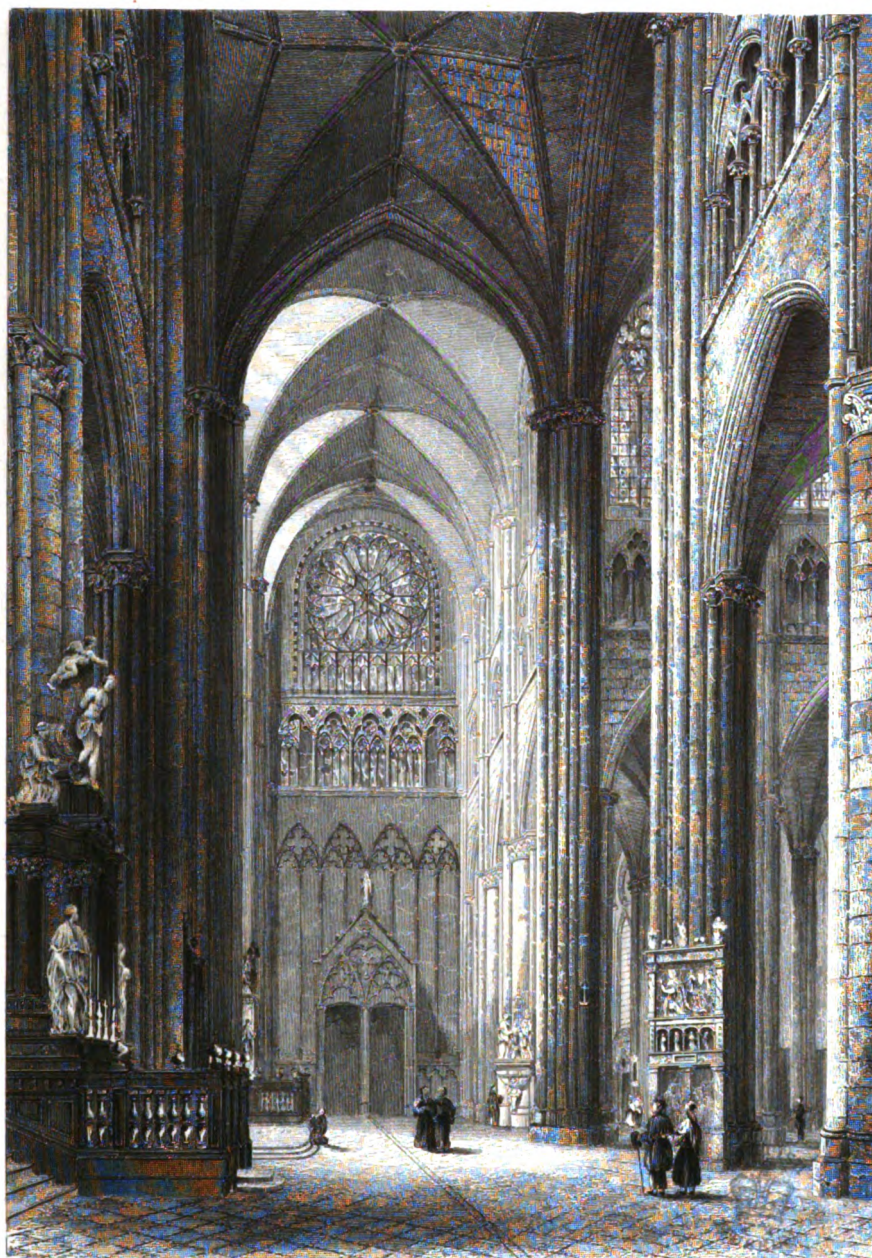
The last chapel on the northern side of the nave is that of St. Firmin, whose statue on the altar-piece is sculptured by Vimeu. Above the doors of the vestry are medallions of Saint Clare holding a pix, and Saint Agnes with a lamb, and bearing a lily in her hands.

In the transept of the church are many monuments which have not suffered from the effects of revolution; they are chiefly the works of Blasset, Dupuis, and Vimeu, sculptors of Amiens, and are not without merit. From the number of the tombs that have been destroyed an inference is drawn by M. Gilbert, the historian of the Cathedral, that Amiens was formerly not less rich in monumental sculpture than the churches of St. Denys and Westminster Abbey, which only surpassed this Cathedral in the celebrity of the personages who here received sepulture<sup>42</sup>. A circular window at its northern extremity called *Rose des vents*, the rose of the winds, is glazed in a mosaic design without figures; but the windows of the triforium contain representations of kings, prophets, and martyrs.

The large circular window of the southern transept is of more complicated

<sup>42</sup> Description Historique de l'Eglise, p. 285.





Drawn by R. Garland.

For Winkless's Commercial Cathedrals.

Engraved by W. French.

# AMIENS CATHEDRAL.

SOUTH TRANSEPT FROM THE NORTH.

Fig. 3.

London: Published by W. G. W. & Co. 1851.



design, and the tracery of a more florid description, having the interstices, twenty-four in number, filled with representations of cherubim and seraphim. It is thence called *Rose du ciel*, or the rose of heaven, and the colour of the rose prevails in the glazing of its numerous compartments. Beneath this circle is a line of openings filled also with stained glass, representing a succession of kings; and the windows of the triforium are equally enriched with portraits of the most distinguished bishops of Amiens, in their rich sacerdotal robes.

There are two chapels on the eastern side of the transept, that towards the south is the chapel of our Lady of Puy, or the chapel of the red pillar, from its being near a pillar of that colour. It was founded in 1348, by Firmin de Coquerel, chancellor of France and canon of this Cathedral. The altar-piece, the Assumption of the Virgin, was painted in 1628 by Franken, an esteemed master of the Flemish school. In an elevated position is a figure of the Virgin drawing a child out of a well, sculptured by Blasset; as are also the figures of Judith, King David, Esther, and Solomon. Near this chapel, against the wall are four bas reliefs, illustrative of the life of St. James the Great.

Corresponding with the abovementioned chapel in the southern transept is the chapel of St. Sebastian on the northern side of the entrance to the choir, called the chapel of the green pillar. It was founded in 1462, and like that of our Lady of Puy, was restored in 1832. The altar-piece, representing the Crucifixion, was painted in 1638 by Quentin Varin, of Beauvais. The statues were executed by Blasset; that on the summit of the altar-piece is St. Sebastian, pierced with arrows, and receiving from angels the crown of martyrdom. There are also statues of St. Roche and St. Louis, the last sculptured by Messrs. Duthoit, in 1832, the original figure having been demolished in 1793. These statues refer to the occasion of building the chapel on the removal of the plague, which affected the city of Amiens during the episcopacy of Ferry de Beauvoir, and the figures of peace and plenty to the recovery of those blessings.

Near this chapel was formerly the elevated tomb of Jean de Cherchemont, chancellor of France and bishop of Amiens, who died in 1372; and against the last pillar of the nave, forming the western angle of the northern transept, is a marble monument in memory of Cardinal Charles Hémard de Dénonville, bishop of Amiens, who died in 1540. He was honoured by the esteem and confidence of Francis I., and employed by that monarch in embassies to the popes Leo X. and Clement VII., by the last of whom he was made cardinal.

On the wall of this transept are four very curious compartments in bas reliefs, corresponding with the history of St. James in the southern transept, and representing different parts of the temple of Jerusalem.

In the pavement of this transept is a marble slab, in memory of John Baptist Louis Gresset, a poet of considerable eminence, who died 1777. He is best known as the author of "Vert Vert," in which, according to Rousseau, "he displayed in a familiar style whatever was most brilliant in poetry, and every idea with which a complete knowledge of the world could furnish a man who had passed his whole life in it." This mock heroic poem, only inferior to the "Rape of the Lock," has been translated into English verse by Dr. Geddes and Gilbert Cooper; the last mentioned is considered almost a perfect copy of the original, and superior to the version of Dr. Geddes.

In the north-western angle of the same transept is a very ancient baptismal font placed on a basement, in which are several fragments of painted tiles. The central support or stool of the font is octangular, but it is environed by pillars supporting a square top, and is enriched with figures of four prophets; the style of the sculpture of their heads and the form of the characters in the names of ZACHARIE and JOEL, the only ones now legible, indicate that the font is of earlier date than the Cathedral, and that it is probably a production of the eleventh century.

Near the door is a sepulchral urn of black marble, inscribed to the memory of Jean François de Demandolx, bishop of Amiens, who died in the year 1817.

The total length of the transept of this Cathedral from north to south is one hundred and ninety-four feet, and its width between the piers is thirty-six feet six inches, English measure.

Before the alterations which were carried into effect, in the choir of the Cathedral in 1761, the entrance was beneath a jubé, or gallery supported on pillars of marble, which formed a screen to the choir. It was erected in the year 1490 by Bishop Pierre Versé, and represented on the side towards the nave the principal events of the life and passion of Jesus Christ, and was adorned with other pieces of sculpture of arabesque composition. Above the central part of the screen rose a large rood or cross, highly embellished with glass of various colours. Beneath the cross was a figure of the Virgin Mary, crowned with a diadem studded with imitative jewels, and having in front of this statue a silver lamp burning night and day. Under the gallery were small chapels, one dedicated to our Lady of Pity, and the other to St. James the major<sup>43</sup>.

<sup>43</sup> The rood lofts or galleries, at the entrance of the choirs of the ancient churches, were





Drawn by R. Garland

for Winkles's Continental Cathedrals

Engraved by W. Woollett

# AMIENS CATHEDRAL.

CHOIR LOOKING EAST

1847

Winkles's Continental Cathedrals, Vol. I. p. 100.

Louis François Gabriel d'Orleans de la Motte, bishop of Amiens, in conjunction with the chapter, altered the ancient embellishment of the choir, and adopted a modern style of decoration in fitting up different parts, which is at variance with the beautiful aspiring forms of the pointed architecture, as well as with the original design of the edifice.

The present choir screen is of stone, with large iron gates in the centre; these are surmounted by the monogram and emblems of the Virgin Mary; above which is the figure of Christ on the cross. The gates were designed by Michael Angelo Slodtz, an architect, who also furnished the designs of the palisades which enclose the arcades of the chancel. There is an ascent to the choir by a double flight of steps, three in each.

The ancient stalls of the choir, which yet remain, are built of oak and chestnut wood from the forests of Hez, near Clermont; and of Neuville, in Hainaut, and of very beautiful oak from Holland, which last is used especially in the bas reliefs and carvings. The seats are in number one hundred and sixteen; thirty-two high stalls and twenty-six lower, on each side: the backs of the whole number were thickly strewn with carved *fleurs de lis*, which, in the year 1831, were annihilated by order of government as an emblem of ancient royalty. The slender piers by which the stalls are separated are richly carved, and many of the panels exhibit figures in relief, the several groups representing remarkable events described in the history of the Old and New Testaments, and passages in the life of the Virgin Mary. The whole of this series of rich wood work is surmounted by canopies, the projecting arches of which are decorated with trefoils, pendentives, pinnacles, and finials, very delicately wrought; the four extremities of the two rows of stalls are terminated by very lofty perforated gables, which are ornamented with a multitude of figures, and the ends of the lower seats are surmounted by the four evangelists. The canopies of the stalls were erected under the superintendence of Jean Turpin, who made the designs, and were carved by Alexander Huet and Arnould Boullin, both citizens of Amiens. On the lower part of one of the stalls is inscribed *Jean Turpin Dieu te pourbois*; and in another the dates 1508 and 1521, the last being the year in which the wood work was completed.

The beautiful effect produced by the loftiness and lightness of the building

on the appendages, and their construction is considered to have had a symbolical signification to all who passed under the rood, that through Christ they must enter the kingdom of heaven. These screens, upon which the galleries were erected, divided the church into two parts, but being found to obstruct the view of the choir, have been removed in more than one ancient church in France, particularly in the Cathedral of Notre Dame, at Paris, where, what is termed a system of unity, has been established by the alteration.



is much enhanced by the appearance of the inimitable semi-circular colonnade with its lancet-formed arches at the eastern end of the choir<sup>44</sup>. The position of the organ at the western extremity of the nave allows the eye to embrace the whole structure at once, an arrangement preferable to that adopted in the Cathedrals of England.

The choir, even under the disadvantages of its modern arrangement, and the incongruity of the ornaments introduced in the reign of Louis XV., is very superb; it is paved with fine marble, and angels leaning forward from every pillar of the chevet support the lights; at the termination a mass of clouds with gold rays bursting forth has an excellent effect. In the midst of these are preserved the relics of St. Firmin, the founder of the see of Amiens; but all the silver candlesticks and valuable ornaments of the high altar were pillaged at the time of the revolution in 1790. The relics, it is supposed, would have shared the same fate, had they not been carefully preserved in the mayor's house till the storm was sufficiently abated, and they could be reproduced with safety<sup>45</sup>.

In the pavement are slabs bearing the epitaphs of M. d'Orleans de la Motte, bishop of Amiens, who died in 1774; and of M. de Bombelles, bishop of Amiens, who died in 1822.

The ancient establishment of this Cathedral, which consisted of a bishop, nine dignitaries, twenty-nine canons priests, thirteen canons deacons, &c. besides sixty-two chaplains, six musicians, and ten singing boys, has been reduced, and now consists of a bishop and only nineteen canons. The present bishop is Jean Pierre de Gallien de Chabons, formerly almoner to the duchess de Berri<sup>46</sup>.

The entire outside of the choir is enriched with a series of sculptured bas-reliefs; those on one side representing the principal acts of the life of St. Firmin, the discovery of his body, and its translation; the back grounds of the several groups present views of the city of Amiens; and under the different compartments are painted inscriptions in Lombardic characters, explanatory of the subjects. Corresponding with these, in the opposite aisle, are sculptures referring to the principal traits in the life and martyrdom of St. John the Baptist. The basement of the wall in which these groups are placed is ornamented with trefoils, also containing remarkable circumstances relating to St. John, the

<sup>44</sup> The glazing of the centre window in the gallery above the chancel represents the Annunciation of the Virgin Mary, St. John the Baptist, and St. Firmin, the martyr, holding his head in his hands.

<sup>45</sup> See Whittington's *Ecclesiastical Antiquities*, p. 195.

<sup>46</sup> The church in France had formerly very extensive landed estates, but in the early part of the great revolution the property of these lands was assumed by the national assembly, and a fixed income in money allotted to the clergy, an arrangement which is still in force.







Drawn by Hablot Browne from a Sketch by Gerland

for Winkler's Continental Cathedrals.

Engraved by B. Winkler.

AMERICAN CATHEDRAL.

SOUTH SIDE OF THE CHOIR LOOKING EAST

Engraved and Coloured by Currier and Ives.

harbinger of Christ; one represents the celebrated feast, during which Herod beguiled by the voluptuous dancing, the grace and activity of the daughter of Herodias, granted to her the head of St. John, of whom her mother was then revenged; another shows the decollation of the saint at the door of the prison; and the last the presentation to Herod of the head of St. John. The bonfires made on the eve of St. John are also represented. The wall of enclosure, in which all these bas reliefs are encrusted, is surmounted by an open parapet of rich ornamental workmanship, erected in 1531.

The chapels surrounding the choir are eleven in number, all of which have been restored since the year 1775, chiefly under the direction of M. de Machault, bishop of Amiens.

The first is that of Aurora, but the altar-piece bearing statues of St. Peter and St. Paul, the chapel is called by their names. Above the altar is a picture of the Adoration of the Magi, by Parrocel, one of a distinguished family of painters. This chapel was founded in 1233 by Jean d'Abbeville, dean of the Cathedral, afterwards archbishop of Besançon, and cardinal.

The second is the chapel of the Chaplains, or more properly of Saint Charles Borromée, archbishop of Milan. Jean Avantage, bishop of Amiens, who died in 1456, was interred in this chapel, and the princess de Harcourt, who died in 1654, was also buried here.

In the third chapel, dedicated to St. Eloi, is a picture of the birth of Christ, copied from a celebrated work of Guido. Above the altar is a carving in bas relief of the bishop of Noyon, the patron of working goldsmiths, executed by Vimeu. The canon Adrien De la Morlière, an antiquary of repute and author of the "*Antiquités d'Amiens*," was buried in this chapel. He was born at Chauny, on the banks of the Oise, and died in 1639.

Near this spot was formerly the entrance to the Cathedral cloisters, which were destroyed in the year 1819.

The fourth chapel is dedicated to St. François d'Assise, of whom there is a carving in wood, beautifully executed by Vimeu. The large central window of this chapel, and those of the six following chapels round the choir, are of stained glass, and contain various subjects, most of which represent the events in the lives of the saints to whom the chapels are dedicated. These ornamented windows were given by the merchants and shopkeepers of Amiens; and implements, the badges of their various trades, are appropriately introduced to indicate the particular donors.

The chapel of St. James the Great, the fifth in succession round the choir, is decorated with a figure of that saint in relief, carved by Vimeu.

The Lady Chapel, at the extreme eastern end of the Cathedral, in the centre of the *rond point*, was restored, or rather altered to its present form, in the year 1830; the principal ornament is a beautiful groupe in white marble, representing the Assumption of the Virgin, by Blasset. It is inscribed *Humilité sur les cieux exalté*, the *refret* of François Dufresne, of Amiens, master of the brotherhood of Puy, in 1637, who presented this sculpture to the Cathedral. In the chapel are also two pictures; the Death of Saint Francis Xavier, the apostle of the Indies, and the Return of the Prodigal Son, both by Forty, in 1788. Near the railing of this chapel is the ancient tomb of Bishop Arnoult, who completed the erection of this Cathedral.

The seventh chapel is that of St. Augustine, bishop of Hippo; and the eighth that of St. John. In the last is the monument of Jean Rolland, bishop of Amiens, who died in 1388.

The ninth chapel is dedicated to St. Quentin, the patron of the Vermandois, of whose martyrdom there is a carved bas relief, by Carpenter, jun., executed in 1783. There is also a picture of the Resurrection of Jesus Christ.

The tenth chapel is consecrated to Notre Dame des sept douleurs. Near this chapel of the seven sorrows is the tomb of Gerard de Conchy, bishop of Amiens, and companion of St. Louis in the crusades, who died in 1257.

The last chapel in succession, but not the least celebrated, is that of St. John the Baptist, founded by the corporation of the city of Amiens, in the year 1462. It is in this chapel that the actual head of the saint is still carefully preserved, and exposed annually with much ceremony to the veneration of the faithful, on the 24th of June, the festival of the saint, and during the novena. The relic at present consists only of the frontal bone and upper jaw, placed in a splendid reliquary, which has been renewed since the revolution, the original sumptuous case having been despoiled in 1793. The basin or cap of solid gold was formerly enriched with numerous pearls, precious stones, and valuable medals, given at various times by devout persons; amongst which was a famous balass ruby, sent by Louis XI., in 1474. Many churches in France, it appears, claim possession of the head of John the Baptist; but the only real head is in the Cathedral of Amiens. Gold medals struck for the purpose, which had touched the relic, were once a precious and highly-valued gift to kings, princes, and persons of the highest rank; silver medals bearing the head of John the Baptist, and having touched the real scull, were also formerly given to pilgrims on different solemnities during the year.





Drawn by E. B. Brown from a Sketch by R. Garland for Winkles's Continental Cathedrals. Engraved by B. Winkles.

NOTRE DAME CATHEDRAL,  
WEST FRONT

Paris, France. (See page 100.)

## THE CATHEDRAL OF NOTRE DAME, PARIS.

PARIS, the splendid capital of France, advantageously situated at the confluence of the rivers Seine and Marne, was, under the name of Lutetia, one of the Roman stations of Gaul. In the modern division of the country, that part of the Isle of France, formerly one of the central provinces towards the northern part of the kingdom, and in which Paris stands, is now the department of the Seine, comprehending also the towns of St. Denys and Sceaux, in its municipal government.

The city in its primeval state was confined to an island in the midst of the Seine, whence the first inhabitants derived a constant supply of pure water. Julius Cæsar, who completed the conquest of Gaul about forty-eight years before the birth of Christ, fortified Lutetia, which name the city is supposed to have received from Lutum, clay, the peculiar soil of the neighbourhood<sup>1</sup>. Several Roman emperors, after Cæsar, made it the place of their occasional residence; and the philosopher Julian was here proclaimed Augustus, on a tribunal before the gates of the city, A. D. 350<sup>2</sup>.

Previous to this event, a Christian church is said to have been erected on the site of the present Cathedral of Notre Dame, and on the ruins of a Roman temple, by the merchants of Paris, in the reign of Tiberius; the church was named after St. Denys, the tutelar saint of France, who is reported to have suffered martyrdom on Mont Martre<sup>3</sup>. It was rebuilt on a grand scale in 555, by King Childebert, at the instigation of St. Germain, one of the early

<sup>1</sup> The primitive name of Lutetia was, conformably to the practice of the fourth century, changed to the territorial appellation of Parisii.

<sup>2</sup> The residence of Julian in Lutetia was most probably the palace of the Baths, of which a solid and lofty hall still exists in the *Rue de la Harpe*.—Gibbon's History, chap. 22. There are two Roman antiquities yet in Paris, besides various remains that have been discovered at different periods. One is called the *Palais des Thermes*, and consists of a large room sixty-two feet long, sixty feet wide, and about forty-two feet high; it is built of small stones and bricks, and vaulted with a groined arch. The other is an aqueduct which brought a supply of water from beyond Arcueil to Lutetia, and as far as the subterraneous part is concerned is now in perfect preservation.

<sup>3</sup> It is also stated that the first Christian church in Paris was built about the year 375, under the reign of the Emperor Valentinian, and was dedicated to St. Stephen, the first martyr. The origin of the church of Notre Dame is enveloped in deep obscurity; no point in the history of Paris presents more difficulties, or has given rise to more conflicting opinions amongst the writers upon its antiquities, who are not agreed on the name, the origin, or even the position of the first church of the Parisians.

bishops of Paris and grand almoner to that king, who caused it to be dedicated to the Virgin Mary, and so powerful was the influence of her name that it soon prevailed over all the others, and the church of Notre Dame became the Cathedral of a diocese of Paris<sup>4</sup>; but subject to the archbishopric of Sens.

Fortunatus, bishop of Poitiers, a contemporary Latin poet, has drawn an ingenious comparison between the temple of Solomon and the church of Notre Dame. In his description the size of the windows and the number of the marble columns, which he fixes at thirty, are the chief objects of his admiration. From this poem the church appears to have been a considerable structure; but, after the extensive destruction which the Normans brought upon France in the ninth and tenth centuries, it became necessary for the succeeding princes and prelates to restore the ruined fabrics of religion, upon the revival of which, their own dignity and the public devotion so much depended.

The present celebrated Cathedral of Notre Dame, the work of several architects, was principally erected by the prelates who lived at the close of the twelfth and during the thirteenth century. It was founded by Maurice de Sully, bishop of Paris, during the reign of Louis the Young, and was commenced about the year 1161. He had completed the choir in 1185. Heraclius, the patriarch of Jerusalem, who had come to Paris to preach the crusade, celebrated high mass in the choir of this Cathedral on January 17th, of the same year, in the presence of the bishop and his clergy.

It was in this church that one of our English noblemen, Geoffrey Plantagenet, duke of Brittany, or *Bretagne*, who was unfortunately killed in a tournament at Paris, was buried before the high altar in 1186. He was son of King Henry II. of England, earl of Anjou and Poitiers, and in right of his wife Constance, duke of Brittany, and earl of Richmond, in Yorkshire. In 1189 Queen Elizabeth of Hainault, first wife of Philip Augustus, was also buried at Notre Dame. These circumstances prove the building to have been in a state of forwardness. Bishop Maurice de Sully did not live to complete the edifice he had founded, but, at his death in 1196, left one hundred livres towards the expence of covering it with lead. His successor in the diocese, Eudes de Sully, being related to Philip Augustus, king of France, and to Henry II., king of England, possessed great influence; he continued the work of the Cathedral with the same zeal, and contributed large sums towards

<sup>4</sup> St. Germain, bishop of Paris, is reported to have given the design for a church which Childebert founded near this city, in honour of St. Vincent, and he was also sent to Angers, the ancient capital of Anjou, by the same monarch, to construct a church there, dedicated to St. Germain, bishop of Auxerre. He afterwards erected a monastery near Mons, and other buildings of the same nature in different places.—*Félibien*.







Drawn by H. Browne from a Sketch by H. Garland.

for Winkler's Commercial Cathedrals.

Engraved by J. Woods.

# NOTRE DAME CATHEDRAL.

THE NAVE LOOKING EAST.

As they appeared August 1844. From the Collection of the Architect.

its progress. He also reformed his clergy, regulated the order of the church, arranged the religious ceremonies, and made the canons live in community. After his death in 1203, Pierre de Nemours, and the bishops his successors, terminated the erection of this grand ecclesiastical edifice, one of the earliest examples of the pointed style of architecture.

The twelfth century, it has been remarked, produced three several revolutions in the architecture of France<sup>5</sup>. At first all was Lombardic, which style of building became intermixed with, or was in fact superseded by, the sharply-pointed arch, and at the close of the twelfth century the ecclesiastical architecture was in France expanded, and in several instances ornamented, to a degree of perfection, not even attempted in England before another century had elapsed. The highly decorated and florid style of architecture originated and reached perfection in France and Germany, according to the same authority, many years before England possessed any similar demonstration of the change. In those countries the golden age of this florid style continued from the middle of the thirteenth to the latter end of the fourteenth century.

Mr. Hallam, in his erudite disquisition on the state of society during the middle ages, is not so decisive as to the origin and progress of architecture; he seems to consider it a question of no small difficulty whether the pointed style originated in France or Germany, Italy or England, since it was almost simultaneous in all these countries. He says, whatever may be thought of the origin of the pointed arch, for which there is more than one mode of accounting, it is easy to perceive a very oriental character in that profusion of ornament, especially on the exterior surface, which is as distinguishing a mark of Gothic buildings as their arches, and contributes in an eminent degree, both to their beauties and defects; a remark more applicable to the later, than the earlier stage of architecture, and rather to Continental than English churches.

The nave of the Cathedral of Notre Dame, the construction of which is very evidently later than that of the choir, was built towards the commencement of the thirteenth century, and its western front is presumed to have been raised during the reign of Philip Augustus, the style of architecture entirely corresponding with that which prevailed in France at the particular period assigned to the erection of this front.

In the year 1218 an ancient church, dedicated to St. Stephen the martyr, which stood on the southern side of the Cathedral of Notre Dame, was pulled

<sup>5</sup> Dallaway's Discourses upon Architecture.

down, in order to increase the effect which the new structure was intended to produce. In 1257, during the reign of Louis IX., the golden age of religious communities, Régnault de Corbeil, bishop of Paris, commenced building a porch on the front of the southern transept, towards the archbishop's palace, and partly on the site of the old church of St. Stephen. Jean de Chelles was the architect employed on this part of the work, and an inscription recording the circumstance yet remains on the basement of the porch.

Anno Domini MCCLVII. mense Februario Idus Secundo,  
Hoc fuit inceptum Christiste genitricis honore  
Kallensi Lathomo vivente Johanne Magistro.

It was from the hands of Bishop Régnault de Corbeil, the founder of this porch, that Saint Louis, when he undertook his expedition to the Holy Land, received with great pomp in the church of Notre Dame the pilgrim's staff and scarf.

The northern porch was not erected till fifty years after that on the south, and the chapels which surround the choir were chiefly built in the fourteenth century. Jean Ravi, an architect and sculptor, was employed at Paris for the space of twenty-six years in the church of Notre Dame, and finished his work in 1351<sup>6</sup>. A porch on the northern side of the church known by the name of *Porte Rouge*, was not built until between the years 1404 and 1419, and it even appears that part of the edifice remained to be finished in the tumultuous reign of Charles VII. which king granted in 1447 his right to the regale, the revenue of vacant bishoprics, for the express purpose of building the church of Notre Dame.

The proximity of the river Seine, for a long time caused a belief that this church was built upon piles, a tradition refuted by M. Boulland, the architect of the chapter, in 1774<sup>7</sup>, when it was found that this imposing edifice, erected with due care and much perseverance, rests firmly on a solid foundation. It still retains the bold outline of its original form, but with a venerable appearance, whilst all other ancient structures in this capital have materially changed.

The church of Notre Dame being the metropolitan church, the bishop of Paris became the chief, and only curate to the king, in whatever place he might be. The bishop had also a seat and a deliberative voice in the parliament, and was styled *Monsieur de Paris*.

<sup>6</sup> Felibien *Vie des Architectes*.

<sup>7</sup> An excavation was then made to the depth of twenty-four feet, two feet below the foundation, which was found to rest on a bed of solid gravel. The foundation is composed of large rough stones, cemented together with mortar and sand; four layers of hewn stone placed upon these bring the foundation to the level of the ground. A brass tablet, formerly placed against one of the pillars

When the power of the church was at its height, the bishop of Paris, at his installation, made a solemn and pompous entry into Notre Dame, carried by four lords, auditors of the church; the king, as Seigneur de Corbeil, one of the bishop's vassals, was subject to this duty. Both Philip Augustus and Saint Louis appointed knights to represent them in this ceremony; and afterwards four barons were deputed to perform this feudal service of royalty to the church.

A great change was made under King Louis XIII. in the state of the clergy of Paris, who, from the first establishment of Christianity, had been presided by a bishop, dependent on the archbishop of Sens. Political events had given Paris a great superiority over the city of Sens, and the episcopal see of the capital of France had long been filled by priests, ambitious to be freed from their dependence on the prelates of another city, and to be invested with the power of an archbishopric<sup>8</sup>. A concurrence of circumstances now proved favourable to this aspiring project. The archbishop of Sens died in the year 1622, and Cardinal Henry de Gondy, bishop of Paris, survived him only a few months. Advantage was taken of the two vacancies to create Paris the see of an archbishop; and the bishoprics of Chartres, Meaux, and Orleans, were separated from Sens, and given to Paris as suffragans.

Jean Francis de Gondy, successor to his brother the cardinal, was chosen the first archbishop, and Louis XIII. added to his dignity by making him commander of his orders.

In the chapter of Notre Dame were formerly eight dignitaries, the dean, a chanter, an archdeacon of Paris, an archdeacon of Josas, an archdeacon of Brie, a sub-chanter, a chancellor, who was also chancellor of the university, and a penitentiary.

Besides these superior officers of the church there were fifty canons<sup>9</sup>, two of the church, and inscribed with the dimensions of the church in rhyme, repeated the assertion that it was founded on piles.

Si tu veux sçavoir comme est ample  
De Notre Dame le grand temple,  
Il y a dans œuvres, pour le seur,  
Dix et sept toises de hauteur,  
Sur la largeur de vingt quatre,  
Et soixante cinq sans rebatte:  
A de long, aux tours haut montées  
Trente quatre, sont comptées;  
Le tout fondé sur pilotis  
Aussi vrai que je te le dis.

<sup>8</sup> King Charles the Wise had made the same request to Pope Gregory II., who would not consent while the church of Notre Dame was, in his opinion, so poorly endowed.

<sup>9</sup> Amongst the canons of Notre Dame were two distinguished Englishmen, Cardinal de

canons and two perpetual vicars of St. Aignan, six grand vicars, one of St. Victor, the second of St. Martin des Champs, the third of St. Denys de la Chartre, the fourth of Saint Maur des Fossés, the fifth of St. Germain l'Auxerrois, the sixth of Saint Marcel; ten canons of St. Denys du Pas, eight canons of St. Jean le Rond; no less than one hundred and twenty chaplains, besides choristers and other officers.

There were also several feudal dignities and prerogatives annexed to the archbishopric of Paris. The abbey of Saint Maur des Fossés, the priories of St. Eloy near the palace, and of St. Magliore in the faubourg St. Jaques; together with the temporal lordship of the town of Saint Cloud, which in favour of the archbishop was erected by Louis XIV. into a duchy. The chapter had, besides considerable property, several lordships, privileges, and donations.

By the constitution of the year 1791, after the Revolution, Bishop Gobel was installed at Notre Dame; this priest appeared at the bar of the national convention in 1793, and abjured the Christian religion. The church of Notre Dame was in the course of the next year decreed to bear thenceforward the name of the Temple of Reason, which was sculptured on the porch. Respect for the church was at length restored, and on the 18th of April, 1801, the Consulate celebrated in the Cathedral of Notre Dame the re-establishment of the clergy in France, and Cardinal de Belloy was then appointed archbishop of Paris.

A very solemn annual procession is made to the church of Notre Dame after vespers on the feast of the Assumption of the Virgin, the 15th of August. This ceremony was instituted by King Louis XIII. in 1638, in all the churches of the kingdom, in thanksgiving for the pregnancy of the queen. The king, who made the vow in the church of the Minims, at Abbeville, at the same time placed himself and his whole kingdom under the protection of the Virgin. The archbishop of Paris and all his clergy, the *Parlement*, the *Chambre des Comptes*, the *Cour des Aides*, the governor of Paris, and the corporation, formerly attended at this procession.

The chapter of Notre Dame made another annual procession on the 22d of March, instituted by Henry IV., in 1594, in thanksgiving for the prosperity of his army, and in memory of the capital of his kingdom having submitted to his authority, was called the procession of the Reduction of Paris. The clergy, accompanied by the *Corps de Ville*, proceeded to the church of the

Curzon, so famous about the time of King John, one of the same family whence Lord Scarsdale of Kedleston, in Derbyshire, derives his descent; and Cardinal Stephen Langton, archbishop of Canterbury, in the reign of Henry III.

Grand Augustins; and on the same day the clergy of all the parish churches in Paris went in procession to Notre Dame.

On the first Friday after Easter the municipal council attended mass annually at Notre Dame, in the chapel of the Virgin, and afterwards a *Te Deum* in music was performed, for the deliverance of the city of Paris, in 1437, from the dominion of the English.

Another remarkable custom, of very high antiquity was the procession of the Rogation<sup>10</sup>. On this occasion the clergy of Notre Dame carried a large dragon made of osier, to represent the furious dragon from whose violence St. Marcel is said to have delivered Paris; the populace always took great delight in throwing fruit and cakes into his enormous open jaws.

One of the most animated descriptions ever given of a church is in Victor Hugo's celebrated "*Notre Dame de Paris*;" in that interesting work the author has brought his antiquarian learning to bear with extraordinary effect, giving at the same time unity to the whole, by making the movement of the tale concentrate itself round the venerable towers of Notre Dame. In his hands an actual presence is given by the imagination to this Cathedral; its sculpture is a living thing, and the dim purple of the lofty aisles becomes instinct with spiritual existence.

Paris, one of the largest, richest, and most renowned cities of Europe, is composed of three very distinct parts: the town, which is the largest division, is situated on the northern side of the river Seine. The city, much the least, but the most ancient, consists of three islands in the middle of the Seine; and the university occupies the southern side of the river.

The island of the city, shaped like a ship in the channel of the Seine, appeared to be moored to the banks of the river by its several bridges. It was from this circumstance, according to Favine and Pasquier, learned heralds, that the ship blazoned in the arms of Paris owes its origin<sup>11</sup>.

That part of the river Seine comprehended within the enclosure of the city anciently contained five islands, now reduced to three, the Isle de Palais, Isle St. Louis, and Isle Louviere.

<sup>10</sup> Two dissertations on this subject are printed in the *Transactions of the Celtic*, now the *Antiquarian Society of Paris*.

<sup>11</sup> The ancient Gauls, it is presumed, bore a ship for their device, as Tacitus notices that ensign *in modum liburnicae* sculptured on their Temples, and some of their coins are stated to have a galley on one side. A ship has from the earliest time been considered as the arms of the city of Paris, but it was not borne in an heraldic form before the reign of Philip Augustus, who was contemporary with King Henry II. of England. That king, it is said, granted to the city for arms a galley argent, in a field gules. In more modern times was added to the ancient coat, a chief azure, semée of fleurs de lis.

Paris displayed more picturesque grandeur in the reign of Francis I., although less regularly disposed, than does the present gay metropolis of France. In the front of the magnificent Cathedral of Notre Dame three streets opened upon the Parvis, a wide space surrounded by houses, built in that style which painters best know how to appreciate. On the southern side of this handsome square was the Hotel Dieu, one of those houses of the church, which at a remote period was always erected in the vicinity of a Cathedral, for the reception of the poor and sick. North and south of the Parvis were the steeples of twenty-one churches, of all dates of architecture, from the low Roman campanile to the slender spire said to be of German origin. Beyond Notre Dame towards the north, the cloisters of the convent spread with their galleries, and on the south rose the semi Roman palace of the bishop, composed of several *corps d'hôtels*, constructed at different periods by different persons. The chapel, the most ancient part, was erected and consecrated by Bishop Maurice de Sully, in the twelfth century<sup>12</sup>. Eastward of Notre Dame, an open area, called the *Terrain*, the glebe of the church, declined to the Seine. The view of the Cathedral in this direction is still beautiful, and exhibits its vast dimensions to very great advantage, as well as the whole eastern extremity of the Isle du Palais, or de la Cité, on which it stands.

Northward of the holy chapel, *La Saint Chapelle*, founded by St. Louis, and more towards the west, stood the ancient Palace of Justice, on the bank of the river. The origin of this palace is quite unknown, but the earliest accounts describe it as the constant residence of Hugh Capet, the founder of the third race of the kings of France; even after Philip Augustus had rebuilt the great tower of the Louvre, his successors St. Louis, Philippe le Hardi, and Philippe le Bel, dwelt at this palace; and when Charles V. left the cité to live at the Hotel St. Paul, which he had erected, the Palace of Justice was an assemblage of large towers communicating with each other by galleries, and affording an extensive view of Issy, Meudon, and St. Cloud.

The plantations of the king's gardens, which covered the western front of

<sup>12</sup> In the court of the bishop's palace the duels ordered by the tribunals of the church used to take place, a privilege obtained by the canons of Notre Dame of Louis VI., in 1109. The monks of St. Denys were the first in the vicinity of the capital who solicited for their manors the establishment of trial by battle, and King Robert, by a decree in the year 1008, granted them without hesitation this prerogative. The monks of St. Germain des Prés were afterwards put in possession of this privilege, and the *champ clos* of that abbey was a celebrated spot for trials by battle, particularly as it was not confined to persons within the jurisdiction of the abbey, but was open to all who would pay for the use of it. All classes of society were at length subjected to this atrocious jurisprudence, termed *jugement de Dieu*. The ecclesiastics themselves did not hesitate to enter the lists, and several are recorded to have been distinguished by their courage or strength.



the city, occupied all the ground on which are now the *Cour de Harlay* and the *Cour de Lamoignon*. This garden was separated by an arm of the river from two small islands, which were afterwards joined to the *Cité*, and on which the *Place Dauphine* was formed in 1608, receiving its name in honour of the birth of the dauphin, afterwards King Louis XIII<sup>13</sup>.

Louis XII. built the bridge of Notre Dame, the most ancient and the very first of stone, erected in Paris; it connects the city with the town. *Le Petit Pont*, on the opposite side of the Cathedral, was the earliest communication between the Isle de la *Cité* and the southern bank of the Seine, but was rebuilt in 1803. The view from the river towards the Pont Neuf and Notre Dame, greatly altered since the time of Francis I., yet presents a noble scene scarcely equalled by any other in Paris; much of its grandeur is now unquestionably owing to the great improvement of the capital by the Emperor Napoleon, made under the joint direction of Messieurs Percier and Fontaine<sup>14</sup>.

The Cathedral of Notre Dame, one of the most ancient edifices in Paris, had been preserved with great care previous to the Revolution in 1789; the injuries it then sustained required many years to repair; its completion interrupted by the events of the years 1814 and 1815, was at length effected by M. Godde, the architect. In the restoration of the church a species of mastic was adopted, the composition of M. Dhil, which appears to answer all the purposes intended.

The principal points of distinction between the Cathedrals of France and England, and which present themselves on the first view, are in the architecture of the grand or western front, and in some instances in the fronts of the transept; the porch, or great door of entrance; the chevet, having a semi-circular or octangular end, with an hemispherical roof; the extreme height of the vaultings of the nave; the vast expanse of the circular or rose windows; and the numerous chapels by which the choir and aisles are surrounded. Of the western fronts of our English Cathedrals, two only, those of Peterborough and Wells, have any analogy to many in France with respect to their composition or architectural ornaments, but the great porches with receding arches are not seen in England in any instance of importance<sup>15</sup>.

<sup>13</sup> In the centre of the *Place Dauphine*, a monumental fountain was erected in 1802, from designs by Percier, in memory of General Desaix, who fell at the battle of Marengo.

<sup>14</sup> Monsieur Percier is the first architect in Paris in point of taste and knowledge of design, and probably the first in Europe; he is not an admirer of the pointed style of architecture, but prefers that of the south of France to that of the north.—*Woods*.

<sup>15</sup> Dallaway on the Ecclesiastical Architecture of France, p. 89.

Mr. Woods, who has but slightly noticed the Cathedral of Notre Dame, says, the front is heavy, but not so heavy as usually represented in engravings, an appearance which arises in part from the square solidity of the towers, and in part from the horizontal lines being marked too strongly, a circumstance which always produces a bad effect in the pointed style of architecture. That it was intended to crown the western towers with spires, is an opinion offered rather from analogy than from direct proof. There were twenty-nine statues of kings in the arches over the western porch, thirteen of the first race of kings, nine of the second, and seven of the Capetian; they entirely filled one range of arches. The upper arcade is a gallery, not intended for statues, the middle part of which is open on both sides. The arches of the lower range have trefoil heads, and appear from below to be entirely composed of models of architecture<sup>16</sup>.

The western front, which is remarkably lofty, and distinguished by an appearance of vast solidity, is at the same time of such bold proportions, that it produces a very imposing effect; while the details of the architectural ornaments carried to a great degree of nicety, are beautiful and interesting specimens of the art of sculpture at a very early period.

That the western towers were intended to be surmounted with spires is the opinion of M. Le Grand, the author of an "Essay on the Ancient and Modern Styles of Architecture," and his observations afford very good proof that such was the original intention. He considers the horizontal bands formed by the galleries as purposely intended by the architect to give that air of solidity which a very considerable elevation would require for the basement. In the other fronts of the same edifice, where no such intention is manifested, the architectural forms partake of that aspiring character which belongs so peculiarly to the pointed style<sup>17</sup>.

The interiors of the upper part of the towers of Notre Dame also present a kind of corbel in each of the several angles, which appears to have been intended as an abutment for the springing of shafts or ribs, in continuation of another story, or course of masonry<sup>18</sup>. This front to correspond with other buildings of a similar style would have required the towers to have been

<sup>16</sup> Letters of an Architect, vol. i.

<sup>17</sup> Essai sur l'Histoire Générale de l'Architecture, par J. G. Legrand, Architecte, &c. pour servir de texte explicatif au Parallèle des Edifices de tout genre anciens et modernes, publié par J. H. L. Durand, Architecte, Paris, 1809, p. 74.

<sup>18</sup> In the southern tower is *Le Bourdon*, a famous bell hung in 1682, and weighing 36,000lbs.; this bell had been previously baptised by the archbishop of Paris, on a platform in the middle of the church, in the presence of Louis XIV. and his queen, who named it Emanuel Louise Thérèse. The old bell, which was melted down to form the new one, weighed only 16,000lbs., and had been

elevated nearly one-third more than that to which they have been raised. The base of the front, in three equal divisions, presents three large porches under deeply recessed arches, which contain a great variety of ornament in characteristic sculpture, representing subjects from the New Testament. The centre porch contains the Last Judgment, disposed in three divisions<sup>19</sup>, executed in gradations of relief, in the chief of which is represented Jesus Christ in celestial glory, seated on a throne, attended by angels bearing the emblems of the crucifixion, having on one side the Virgin Mary kneeling, and on the other St. John the Baptist, in the same attitude of homage. The draperies of these figures are elegantly disposed, and each appearing in the splendour of divinity, bears a nimbus, or luminous disc, that on the head of Christ, ornamented in the Greek manner with a cross, is gilt. The effect of this scriptural composition was greatly injured when the doorway was enlarged in the time of Louis XV. Jacques Germain Soufflot, the architect of St. G  nevi  ve, disfigured one of the principal beauties of this front by an incongruous erection composed of columns and pilasters, with an opening sufficiently large to afford entrance to the king and his numerous attendants on days of ceremony. To effect this he destroyed the central pier, which gave the character to the original porch. The modern doorway is surmounted by the well-known cypher or initials of the Virgin Mary, in or molu, crowned, and elevated by angels.

On the basement or plinth of the statues with which this portal was formerly enriched are sculptured twenty-four bas reliefs, representing virtues placed above the vices which are more immediately in opposition to them; both the virtues and vices are designated by allegorical figures holding shields charged with the emblems which peculiarly refer to the subject<sup>20</sup>, showing the extent to which the study of allegory was carried at the commencement of the thirteenth century. In these curious bas reliefs courage is contrasted by cowardice, strength by violence, gentleness is opposed to anger, and diligence to idleness.

The statues on the sides of this porch, which are now removed, were those of the twelve Apostles with their attributes, represented trampling on Pagan kings; and in the angles were the symbols of the four Evangelists. On the side faces of the buttresses, towards the central door, were four other bas given to the church about the year 1400, by John, the brother of Gerard de Montagu, bishop of Paris, who named it Jaqueline.

<sup>19</sup> The same subject is sculptured on the central porch of Amiens Cathedral, see p. 10 ante.

<sup>20</sup> M. Fauris de St. Vincens has given a particular explanation of every one of these bas reliefs.—See *Description Historique de la Basilique Metrop. de Paris*, p. 74.

reliefs in continuation of those before described; these represented subjects from the Old Testament, Abraham's sacrifice, &c.

The southern door, usually called the porch of St. Anne, the mother of the Virgin, is divided by a central pier, against which is placed a statue of St. Marcel, bishop of Paris, trampling under his feet a winged dragon. The original figure having been mutilated in 1793, was restored by M. Romagnesi, a celebrated sculptor, in 1818<sup>21</sup>. Above the door are sculptured compartments in relief, containing subjects from the New Testament relating to the birth and adoration of Jesus Christ. Above the whole, in figures of a larger size, are represented the Virgin Mary seated, with the infant Jesus in her arms, attended by angels with censers, Solomon and St. Marcel kneeling and holding scrolls inscribed with legends. The soffit of the arch is enriched with a figure of the eternal Father in glory, surrounded with prophets; lower down is the pascal Lamb; and below, Jesus Christ, attended by angels with censers and saints with musical instruments in endless variety.

The large statues, which formerly enriched the two sides of this curious porch, were demolished in 1793; they represented the apostle St. Peter, and the most remarkable ancestors of the Virgin Mary. According to the opinion of many celebrated French antiquaries, these statues were more ancient than the Cathedral itself, and as specimens of the early age of sculpture in France, their destruction is much to be deplored<sup>22</sup>.

The porch of the holy Virgin, the patroness of the church, is on the northern side, towards the site of the cloisters, and in its enrichment is very similar to the porch of St. Anne; the doorway is separated by a pier, against which is placed a statue of the Virgin Mary, holding the infant Jesus, and surmounted by a canopy of rich workmanship. The Virgin is represented trampling on a monster, the body of which terminates in the form of a serpent, entwining the tree of knowledge; near which are figures of Adam and Eve, grouped round the pedestal of the principal statue. This figure of the Virgin, placed here in 1818, the original having been destroyed in 1793, was brought from the chapel of St. Aignan, near the Cathedral; it appears to have been sculptured about the middle of the fourteenth century, and consequently in a

<sup>21</sup> On Ascension Day, when the shrine of this saint was carried in procession by the chapter of Notre Dame, a pause was always made and an anthem was sung before a house in the Rue de la Calandre, where tradition relates St. Marcel was born.

<sup>22</sup> They have been engraved in "Montfaucon's Monumens de la Monarchie Française," but the drawing of the figures in that work is not to be depended upon.—See also *Histoire du Diocèse de Paris*, par Lebeuf, vol. i. p. 11. and *Histoire du Duché de Bourgogne*, par Dom Plancher, vol. i. dissertation, iv. p. 476.

different style from the other ornaments of the porch, which have been suffered to remain.

In the heading of the doorway are three compartments of sculpture, representing passages of scripture relating to the death and apotheosis of the Virgin Mary, and the soffit of the arch is rather profusely ornamented with figures of angels and saints. On the sides of the door were formerly large statues of saints who were honoured with particular ceremonies in the church of Notre Dame; these were destroyed in 1793. Amongst them were St. John the Baptist, St. Stephen, St. G  nevi  ve, St. Germain, bishop of Auxerre, and St. Denys. Above the niches on each side are remains of enrichment deserving attention, the symbols of the Evangelists, &c.

The most interesting portions of the sculpture of this porch are the compartments which represent the signs of the zodiac and the agricultural labours of the twelve months; these bas reliefs have been investigated and described by several very learned members of scientific institutions. The zodiacal signs frequently found in the exterior of ancient churches are curious specimens of the infancy of art, and supposed to be of Indian origin, presenting a sort of rural calendar for the labours of the field each month in the year. The zodiac of Notre Dame is peculiar in its arrangement, having, besides the signs accompanied by the image of the rural attributes correspondent to them, the sign Virgo, represented under the figure of the Virgin Mary, and instead of being placed in succession, with the others, is fixed in large dimensions against the pillar which separates the two doors of the porch. On the sides of this pillar are six bas reliefs, representing the ages of man and the six different temperatures of the year, giving an admirable idea of the astronomical science of an early period, as well as of the manners and customs; the whole were originally painted and gilt.

The northern and southern doors are covered with ornaments in iron of very beautiful workmanship, said to have been executed about the year 1540, in the reign of Francis I., when the art of working in iron was certainly in a high degree of perfection; but M. Willemin, a very high authority in all matters relating to antiquity, considers this iron work of equal age with the Cathedral, and founds his opinion on the exact correspondence between the ornamental forms on the doors with those employed in decorating manuscripts of the thirteenth century. The iron, covering the northern doors, is disposed in ornamental scrolls with trefoil leaves; that on the southern is similarly disposed, but interspersed with birds, lizards, and winged dragons;

the whole is admirably executed, and is exceedingly curious from its rarity of occurrence.

In the four great buttresses of this front are niches, which formerly contained statues of Saint Denys and Saint Stephen, accompanied by allegorical figures of Faith and Religion, which were destroyed in 1793.

Immediately above the three large porches of the western front is the gallery of kings; so called from its having been originally decorated with a succession of colossal statues in niches, representing the kings of France, benefactors to Notre Dame, from Childebert to Philip Augustus, under whose reign it is supposed the front and towers were completed. The removal of these statues is to be regretted as making a blank in the architecture at the very part where the greatest enrichment was originally intended in the design. In the gallery of the virgin, which is above that of the kings, was anciently placed a large statue of the Virgin Mary, accompanied by figures of two angels, each bearing a chandelier.

The great rose window, which fills the whole front between the towers in the next division of the design, is more than forty feet in diameter<sup>23</sup>. The mullions have been restored and are not remarkably complicated. Above this window is another arcade, distinguished as the gallery of columns, enviroing the towers, and forming a screen to the gable of the roof of the nave. The arches of this gallery are surmounted by a very bold course of mouldings and an open-worked parapet; behind which are cisterns of water, and a communication between the large towers, which are two hundred and four feet high from the ground; from the summits a very extensive and beautiful view of the city of Paris and its environs is obtained<sup>24</sup>.

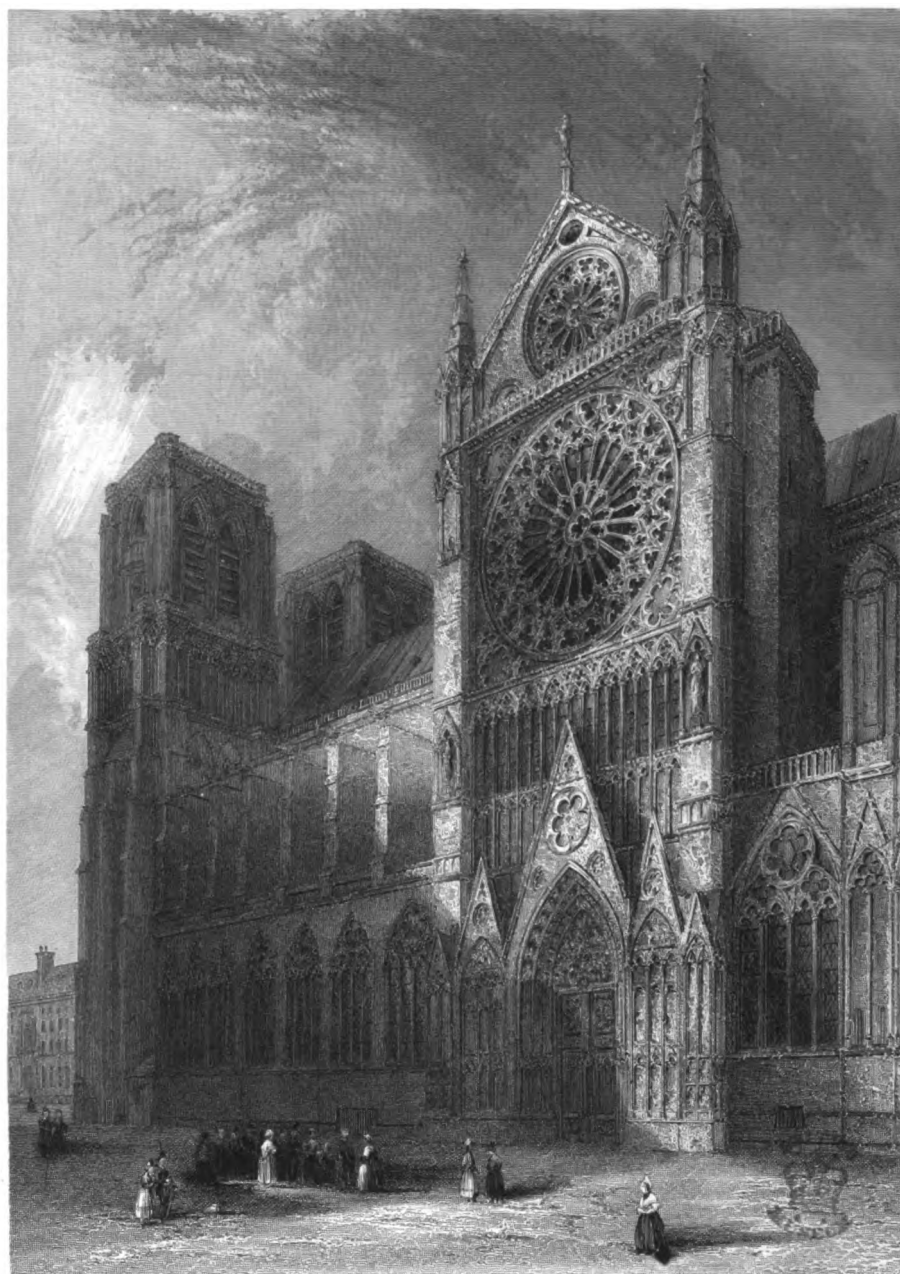
The Parvis, or area in front of Notre Dame, has been several times enlarged<sup>25</sup>; but particularly in the year 1748, when the church of St. Christopher, together with many subordinate buildings, was pulled down, and the ground considerably lowered; before that period the Cathedral of Notre

<sup>23</sup> The circular windows of the transepts of Westminster Abbey Church are believed to be about thirty feet in diameter; but there is no rose window on a western front of the Cathedrals of England to place in comparison with this of Notre Dame.

<sup>24</sup> On the southern tower the trigonometrical observations were made for the execution of a large map of France, by Cassini de Thury, in 1744.

<sup>25</sup> The word Parvis is said to be derived from the Italian Paradiso, an open space before a church. The Latin Paradisus means a garden, and the open spaces before some of the Italian churches were laid out as gardens. Warton thinks it to have been an ambulatory, many of the old religious houses in England having had a place called Paradise; but it appears that paradise was also a name given to a study, and in the descriptions of old houses great and little paradise frequently occur.





Drawn by H. Browne, from a Sketch by R. Garland. for Winkless Continental Cathedrals. Engraved by B. Winkles.

NOTRE DAME CATHEDRAL,  
SOUTHERN FRONT, SHEWING THE ROSE WINDOW OF THE TRANSEPT

London: Published by W. G. & A. R. Smith, 15, Abchurch Lane.



Dame was so much below the level of the Parvis, that it was entered by a descent of thirteen stairs. As early as 1639 there existed a fountain upon the Parvis, which was demolished when the space was enlarged. The present fountain of the Parvis of Notre Dame was erected in 1806, on the front of a building connected with the hospitals of the city; it consists of two stone vases of antique form, on the sides of the entrance, they are placed on pedestals, and water flows through bronze heads into basins.

All persons were formerly married in the Parvis at the door of the church; and, in 1559, when Elizabeth of France, daughter of King Henry II., married Philip II., king of Spain, Eustache du Bellay, bishop of Paris, performed the ceremony at the door of Notre Dame, according to the custom of the church.

On the 11th of May, 1625, the marriage of Henrietta of France, daughter of Henry IV., with the duke of Chevreuse, as proxy for King Charles I. of England, was celebrated in the Parvis of Notre Dame, by Cardinal de la Rouchefoucault. Upon this occasion a gallery was erected on that side of the church which is next to the archbishop's palace, and another leading from the great porch to the entrance of the choir, where mass was celebrated in the evening. Louis XIII. the brother of the bride, the queen, the queen mother, several princes and princesses, and all the companies of Paris, attended the ceremony. Fireworks and cannon were discharged in every part of the city in honour of this marriage<sup>26</sup>.

On the southern side of Notre Dame, between the towers on the western front, and the transept, are six flying buttresses, which support the aisle and the walls of the nave; between the buttresses are the windows of the nave, of the triforium, and of the chapels; the roof, entirely covered with lead, rises above the parapet to a considerable height.

The most remarkable feature of the southern side is the porch of Saint Marcel, which was erected in 1257, on the site of the ancient church of St. Stephen. The compartment over the entrance of this porch is enriched with five bas reliefs, representing the principal passages in the life of St. Stephen the martyr; in the upper part above the history of St. Stephen is a figure of Jesus Christ, holding in one hand a globe and with the other giving his bene-

<sup>26</sup> The duke of Buckingham, and the earl of Montgomery, lord chamberlain, were sent to Paris to conduct the English queen home. Her Majesty embarked at Boulogne, and was convoyed by about thirty ships of the royal navy. King Charles met the queen at Dover, and consummated the marriage on the 12th of June, at St. Augustine's Abbey, Canterbury, then a royal residence. Hence the king and queen proceeded to Gravesend, and entered their barge, passing up the river to the palace of Whitehall, in a triumphant manner, where they arrived at six, in the evening of the 16th of June.

diction. The doorway is surmounted by an ornamented open-worked gable, and the soffit of the arch is filled with small figures of angels, prophets, patriarchs, and bishops. On the lower part of the buttresses, on each side of the porch, are bas-reliefs of smaller proportion and within compartments, relating also to the life of St. Stephen, his martyrdom, and apotheosis, the sculpture of which carefully executed, is in good preservation. The only vacancies in the enrichments of this porch are those of the large statues of the sides, and that on the pier between the folding doors. On the eastern side of the door were formerly statues of St. Denys; St. Rusticus, a priest; and St. Eleutherus, a deacon. On the western side were statues of St. Marcel; St. Denys; and St. Germain, bishop of Auxerre. On the pier of the door was the statue of St. Stephen the martyr.

The stone mullions of the great circular window of the southern transept were renewed in 1726, at the expence of Cardinal de Noailles, archbishop of Paris. This restoration was made under the direction of Boffrand, architect to Louis XV., whose design was formed upon that of the original window, but, it is said, not to equal the ancient work in delicacy of execution.

The eastern end of the church is semi-circular, and is richly ornamented externally by buttresses terminating with slender shafts and pinnacles of different heights. The buttresses of the nave being without ornament, appear never to have been completed, as they exhibit abrupt terminations, not usually the case in early examples of pointed architecture. All the flying buttresses are exceedingly slender, and altogether the construction of Notre Dame is to be considered as amongst the boldest and most successful examples existing in early practice, although even in this church are to be found some traces of the too great operation of the thrust of the arches of the aisles<sup>27</sup>.

The whole of the northern side of the church was restored in the year 1813, under the direction of Brongniart, architect of the public monuments of Paris, and strong iron gratings have been placed before the windows to add to the safety of the building. The large circular window of the northern transept was completely repaired in 1783.

The principal porch on this front presents the same architectural disposition as that of St. Marcel on the southern side. A statue of the Virgin Mary, on the pier at the division of the doors, is represented trampling on a winged dragon, and holding the infant Jesus in her arms. The bas-reliefs

<sup>27</sup> See Wood's *Letters of an Architect from France, &c.* in which that gentleman has given an historical series elucidating the progress of architecture, taking a general and enlarged view of the subject, both useful and interesting to the student and amateur.



Engraved by H. Winkler

For Winkler's Continental Cabinet

Drawn by Hubert Browne from a sketch by K. Gurland

THE WESTWERK OF THE CATHEDRAL OF COLOGNE

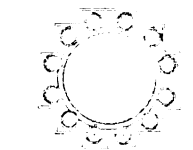
EAST END

Printed and Published April 1846 by Charles F. Clay, Street





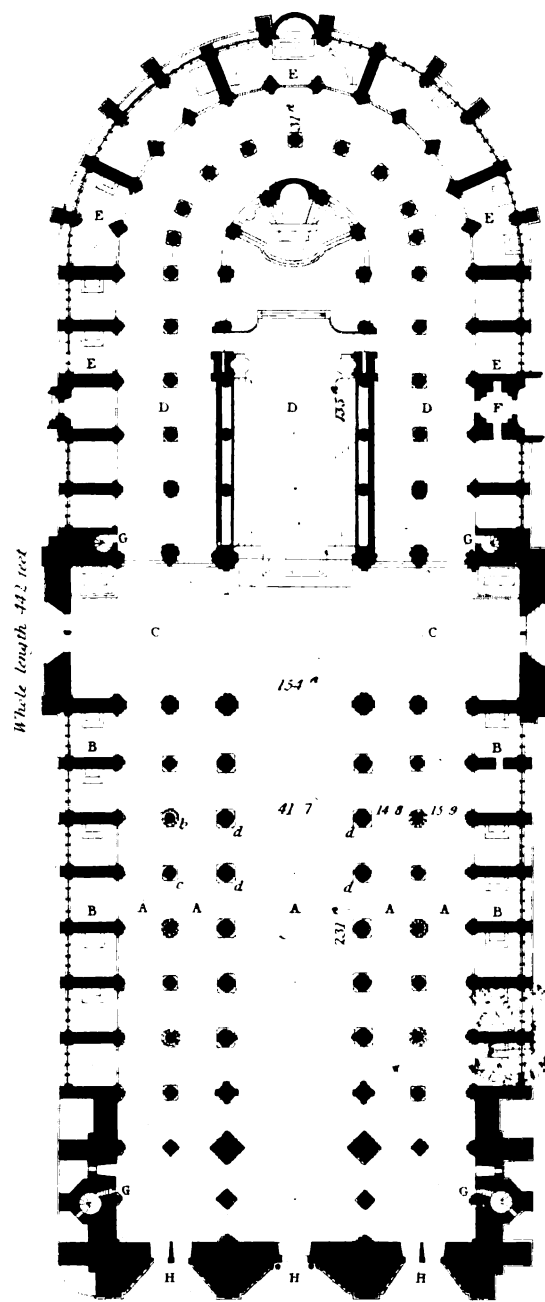
# NOTRE DAME CATHEDRAL. PARIS



Clustered Columns at b



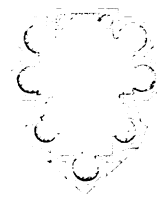
Column at c.  
Those at d the same only 4<sup>th</sup> 6<sup>th</sup> Diam.



## REFERENCE

- AA Nave and its Ailes
- BB Chapels at side of d°
- C Transept
- DD Choir and its Ailes
- EE Chapels round d°
- F Entrance to Sacristy
- GG Staircases
- HHH Porches

NOTE For the names to the several  
Chapels (see Description)



Pillars at a.

Model drawn by J. J. J. J. J. J.

for Winkler's Cathedral

by J. J. J. J. J. J.

Scale to Plan  
Scale to Parts

1. For the plan of the Cathedral of Paris, see the plan of the Cathedral of Paris.

above the entrance represent the birth of Christ, the adoration of the Magi, the presentation in the Temple, the murder of the Innocents, and the flight into Egypt. Above this series is another relating to the Virgin's power of exorcism in purifying the church from the influence of malignant spirits by religious ceremony. The vaulting of this porch is filled with small figures of angels bearing censers, martyrs with palm branches, and numerous saints, all of which were originally painted and gilt, but in the year 1818 were cleaned, and deprived of their colours. The buttresses on the sides of the porch have niches, each containing an angel holding a trumpet. The large statues on the western side of the doorway were those of the three theological virtues, faith, hope, and charity; those on the eastern side represented the three kings who were said to have worshipped at the birth of Christ, Caspar, Melchior, and Balthasar; these were destroyed in 1793, as well as the statues formerly in niches of the buttresses between this porch and *Porte Rouge*. The last mentioned statues were those of virtues and vices, Queen Esther and Ahasuerus, David and Goliath, and Job. Their names were written in old characters, and it appears from an inscription formerly near the porch, that the statues were repaired in 1326.

*Porte Rouge*, one of the porches so called, from its having originally been painted chiefly in a red colour, considerably ornamented with gilding, is eastward from the last mentioned entrance. Above the doorway is represented Jesus Christ, and the Virgin Mary crowned by an angel, having figures of John *Sans peur*, duke of Burgundy, and Margaret of Bavaria, his wife, on their knees, on either side of the Virgin; these personages are habited in state dresses of the period; highly enriched with ornaments. In the vaulting of the porch are different compartments, containing bas reliefs relative to the miracles of Saint Marcel, one of the early bishops of Paris. All the ground work of these subjects appears to have been gilded and the figures painted in their proper colours, a usual practice with the sculpture of early periods. The porch is surmounted by an open-worked gable, having tall crocketed pinnacles on its sides. The wall of the church eastward, towards the archbishop's palace, contains seven bas reliefs, the subjects of which relate to the death of the Virgin and her reception in heaven.

The general plan of Notre Dame is that of the Latin cross, and the effect on entering the church is very striking, arising from the imposing appearance of the double range of aisles in the nave, besides the open chapels, making an entire width of seven divisions instead of five, as in the Cathedral of Amiens,

or three, as in English churches; but the impression of space is certainly much less in Notre Dame than in the narrower and loftier edifice at Amiens.

The whole length of the nave of Notre Dame is about two hundred and thirty-five feet from the western wall to the choir screen. The length of the choir is one hundred and twenty feet, and the total length of the building from west to east is about four hundred and thirty-two feet. The width of the nave is forty-one feet seven inches, that of the outer aisle is fifteen feet nine inches, and that of the inner aisle fourteen feet eight inches; the diameter of the clustered pillars is about four feet five inches each, and that of the solid columns, about four feet six inches each.

The length of the transept from north to south is one hundred and fifty-four feet, and its width is forty-six feet. The width of the outer aisles is fifteen feet nine inches, and the width of the inner aisles is fourteen feet eight inches; the pillars in this part of the church being about three feet in diameter.

In the elevation of the aisles are two stories; this double range and the very slender pillars which divide the openings of the upper story, are in some points of view very pleasing. There are three arches over each of the larger openings below, united into one common arch, but the space, included between the three smaller arches and the larger one, is a blank wall, which has a bad effect, especially as it is a part of the building where, in England, it is customary to bestow ornament<sup>28</sup>.

The vaulting of the nave and choir is made with oblique groins, and, according to Millin<sup>29</sup>, is only six inches thick. Whittington says the interior of Notre Dame is heavy from the mixture of styles; the body of the church is divided into five aisles by four ranges of Lombardic columns, a species of grandeur which never crossed the Channel<sup>30</sup>. These columns are of the most clumsy proportions, and the detail of the architecture in general is without ornament and beauty; its size therefore is the principal source of magnificence and effect this Cathedral can boast of<sup>31</sup>.

The massive shafts of the Lombardic columns, which are used to support

<sup>28</sup> The arrangement of this gallery is inferior to that in the Church of Notre Dame, at Chalons, an excellent specimen of the earliest style of pointed architecture in France, where there are two stories in the aisles of the nave as well as of the choir.—*Woods*.

<sup>29</sup> An able antiquary of Paris, who has published some works of considerable value on French antiquities; his "*Antiquités Nationales*" consist chiefly of architectural subjects.

<sup>30</sup> Mr. Carter, in one of his "*Essays on Architectural Innovation*," spiritedly replies to this observation in favour of French superiority, that the Gallilee, or chapel at the western end of Durham Cathedral, in England, is divided into five aisles by four ranges of columns, and was erected about the year 1154, seventy-six years prior to the display of grandeur at Notre Dame.

<sup>31</sup> *Historical Survey of the Ecclesiastical Antiquities of France*, p. 151.





Drawn by H. Curland

Engraved by W. Woodcut

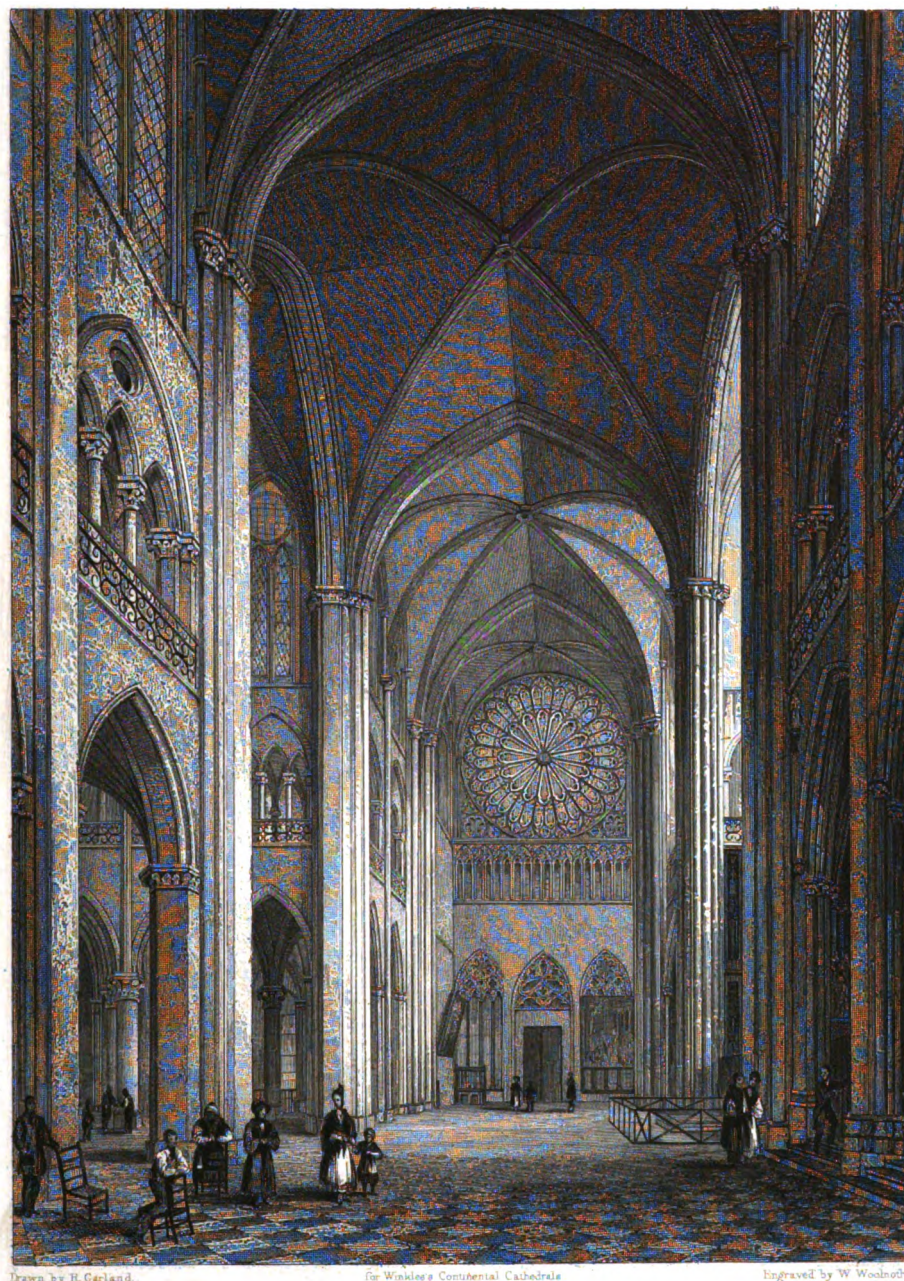
Printed by W. Woodcut

NOTRE DAME CATHEDRAL,  
NORTHERN AISLE OF NAVE LOOKING WEST.

Engraved and colored by Charles Curland, Paris.







Drawn by H. Garland. For Winkles's Continental Cathedrals. Engraved by W. Woolnot.

NOTRE DAME CATHEDRAL.  
VIEW OF THE SOUTH TRANSEPT.

Printed by J. P. Colver, 1850, by Charles T. Blount, Street.



the building, were not improbably prepared before the foundation was laid in 1161, at which time a taste for the more beautiful pointed style of architecture prevailed. The capitals of these solid pillars are all different from each other in their composition, the general disposition of ornament consisting of oak, or acanthus leaves; the leaves of water plants, and of the thistle, are also employed in their enrichment.

The principal ceremonies retaining a degree of historical interest that have been celebrated in the church of Notre Dame are the following :—

Margaret of Provence, daughter of Raymond Berenger, and wife of Saint Louis, was crowned queen of France, in Notre Dame, by Galferus, archbishop of Sens, in the year 1234.

Francis I. had a funeral service performed in this church for the repose of the soul of Henry VIII. king of England, although he had before his death separated from the church of Rome.

The marriage of Mary, queen of Scots, to the dauphin, was solemnized in the church of Notre Dame, on Sunday, the 24th of April, 1558. The king and queen of France honoured this ceremony with their presence, together with a great concourse of nobles and a very crowded appearance of ambassadors. Queen Mary, it is said, immediately saluted the dauphin as king of Scots; the Scottish commissioners imitated her example, and both were accompanied in their salutations by the loud acclaims of a numerous audience<sup>32</sup>.

After the accession of Francis and Mary to the French throne, in July, 1559, she was crowned in the usual manner at Reims.

One of the most imposing and memorable ceremonies ever witnessed in this Cathedral was the coronation of the emperor Napoleon and his consort Josephine, by Pope Pius VII., on the 3d of December, 1804. The preparations at Notre Dame for this solemnity were on a most extensive scale; a temporary porch was erected in front of the church, in correspondence with the architecture of the edifice, and floridly decorated with various allegorical figures. The entrance forming four arches, supported by pillars, was enriched with symbolical statues of the thirty-six principal cities of France; more elevated were statues of Clovis and Charlemagne, founders of the French monarchy. The arms of the emperor Napoleon, together with figures representing the sixteen cohorts of the legion of honour, distinguished by their several attributes and legends, crowned the principal arch. Four pinnacles

<sup>32</sup> These ceremonies were succeeded by banquets of unbounded expence and unexampled splendour; there was published at Paris, "A Declaration of the triumphant Marriage of the two most noble Prince and Princesse Francis de Valois and Mary Stuart, by the grace of God King and Queen of Scotland, and Dauphin and Dauphiness of France."

sustaining the imperial eagles, surmounted the whole ; other ornaments were bees, and the initial letter N. in raised gilding.

At the entrance of the nave, near the third pillar, stood the imperial throne, having a dorsal supported by eight columns, respectively decorated with trophies in bas relief, and the arms of the empire. The throne occupied the whole breadth of the nave of the church, and was ascended by twenty-four steps, covered with carpets, the pattern of which was strewn with bees. On the steps were placed benches for the marshals, ministers, and officers of the household, covered with blue velvet, embroidered with golden bees<sup>33</sup>. The emperor's seat on the throne was elevated under a canopy of crimson velvet, ornamented with gold fringe and embroidered with bees ; a chair for the empress, less elevated, was on the right of that of the emperor. In the nave of the church were prepared seats for the legislative body, the councillors of state, and the grand officers of the legion of honour. The imperial band, composed of five hundred musicians of acknowledged skill, was placed at the extremity of the transept, in two orchestras, elevated a few steps above the pavement.

The choir was on this occasion separated from the nave by gilded pillars supporting chandeliers, and the whole of the interior of the choir was hung with crimson silk, ornamented with bees of gold. The bishops and clergy of France occupied raised seats on the right and left of the altar, and the pope's throne stood elevated in the sanctuary on the side of the *evangelium* ; it was covered with velvet and surmounted by a canopy, over which were emblazoned the keys of St. Peter, the arms of the church. Cardinals, archbishops, and prelates, had seats below the throne, those of the cardinals being elevated and covered with velvet. The venerable pope was attended by Cardinals Braschi, Leonardo, Antonelli, Da Pietro, and Caselli ; the princes Onesti, Braschi, and Altieri ; the seneschal Rusposli, the marquis Sacchetti, and the bishops of his suite ; all the officers in the service of his holiness were placed immediately surrounding his throne. The countenance and figure of Pope Pius VII.

<sup>33</sup> Julius Chifflet, an heraldic author of repute in France, published in 1658, an account of the opening of the tomb of King Childebert, which was discovered in the church of St. Germain des Prés, at Tournay. The king's body was identified by an inscription bearing his name, and besides a ring, a sword, and regal ornaments, were a number of gilded bees, supposed to have adorned the robe in which the body was enveloped : some of these bees are still preserved in the Royal Library at Paris. The herald Chifflet drew an inference from this discovery, that bees, instead of *fleurs de lis*, were in reality the ancient charge in the arms of France, an idea which seems to have been readily adopted by the emperor Napoleon, whose coronation robe was powdered with bees ; these were also used as above described on the decorations of his throne. Some of the latter are now in the possession of the writer of this description ; the head of the bee being placed in base, with its wings spread, presents a form to the eye not dissimilar to that of the *fleur de lis*.

commanded respect; he was received at the grand door of Notre Dame by the cardinal archbishop of Paris, who conducted the holy father into the sanctuary to the foot of the altar. His holiness, after having ascended the throne, received the homage of the bishops.

The altar of Notre Dame was magnificently decorated, and the choir throughout its whole extent was covered with rich carpetting. The galleries of the church were divided into three rows, and hung with silk fixed to ensigns, bearing the imperial arms; one was reserved for foreign princes.

Marshal Murat, as governor of Paris, attended by his staff, and mamelukes of the imperial guard, headed a concourse of carriages from the palace of the Tuileries. Garlands with devices, were hung across the streets, and animated the scene, while tapestry and other rich stuffs were displayed at all the windows. The state carriage, in which were their majesties, accompanied by Prince Joseph and Prince Louis, was drawn by eight horses, richly caparisoned and covered with cloths of gold. On arriving at the Parvis of Notre Dame, Napoleon was received by the cardinal archbishop of Paris, and the standard of the empire floated on the towers of the church.

The imperial crown jewels were previously exhibited to the public at the jewellers; the crown was of a light form, and with its leaves of gold, it less resembled the crown of France than the antique crown of the Cæsars. The regalia were afterwards placed in the public treasury, together with the imperial insignia of Charlemagne, which Napoleon had ordered to be brought from Aix la Chapelle.

Their majesties, preceded by the clergy, were conducted with great ceremony, each under a canopy, to places prepared for them in the choir.

The pope, after having chaunted the *veni creator*, sat down on a faldstool, and demanded of the emperor his profession of faith, which he signified by touching the book of the gospels with both hands. His holiness then consecrated the imperial regalia, when the emperor ascended the steps, and taking the crown from the altar, placed it himself on his head. He then took the crown of the empress Josephine, and advancing towards her placed it on her head; her majesty receiving it kneeling. During this most imposing part of the ceremony the pope recited the coronation prayer—*Coronet vos Deus, &c.* Their imperial majesties wearing their crowns advanced to the foot of the altar, and, after kneeling, returned to the throne, where they were anointed; the celebration of mass continued during this ceremony; at the elevation of the host the grand elector removed the emperor's crown, and Marshal Murat that of the empress Josephine, and their majesties knelt down. The president

of the senate, after having laid before his majesty the form of the oath, took his station with the other presidents on the upper steps of the throne; the emperor laid his hand upon the gospels, and pronounced the oath in the presence of all the congregation; and, after the oath, the heralds proclaimed him as Napoleon, emperor of the French. *Vive l'Empereur!* was repeated by all the congregation; bands of music and a discharge of artillery announced the crowning and enthroning of their majesties Napoleon and Josephine. After descending from the throne, they entered the archbishop's palace, and returned with the same state and in the same order as at their arrival, through the Parvis of Notre Dame, Rue Marché Neuf, Rue Barrillerie, the Pont au Change, Rue St. Denys, the Boulevards, the Place de la Concorde, and the garden of the Tuileries, to the palace, amidst the acclamations of an immense concourse of people<sup>34</sup>.

On Sunday, the 9th of June, 1811, the king of Rome, son of the empress Maria Louisa, consort of Napoleon, was baptized in the Cathedral of Notre Dame; the sponsors of the young prince were the emperor of Austria and the queen of Naples by proxy. A singular course of events having restored the house of Bourbon to the throne, Monsieur the count d'Artois, afterwards King Charles X., came to Notre Dame on the 11th of April, 1814, the day he entered Paris; and on 3d of May following, Louis XVIII., upon his arrival at his capital, returned thanks here for his restoration. One of the last grand festivals at the metropolitan church was the baptism of the duke of Bourdeaux, son of the duke of Berri, on the 1st of May, 1821, in the presence of the king and royal family; the ceremony was performed by Cardinal de Talleyrand Périgord, archbishop of Paris, grand almoner, &c.

The Cathedral of Notre Dame having been an object of the particular munificence of the French kings, was even in the earliest times loaded with costly presents, and decorated with a magnificence worthy of mighty princes. It was before the Revolution rich in pictures, sculpture, relics, and precious ornaments of every kind. Divine service was celebrated in no other church of France with such solemnity and pomp.

Not only kings and princes, but the corporation of the city of Paris, several companies of artizans, and private individuals, vied with each other in

<sup>34</sup> The coronation of Napoleon, as king of Italy, in May, 1815, took place in the Cathedral of Milan, the largest in Italy with the exception of St. Peter's, at Rome. Napoleon, on this occasion, received the crown, the old iron crown of the kings of Lombardy, from the hands of the archbishop of Milan, and placed it on his own head, exclaiming—" *Dieu me l'a donnée gare à qui la touche*,"—words used afterwards as the motto of the order of the Iron Crown, which Napoleon founded in commemoration of his being crowned king of Italy.



enriching the Cathedral with their offerings. Before the altar of the Virgin was a remarkable *lampadaire* of silver, composed of seven lamps, six of which were the gifts of Louis XIV. and his queen Maria Theresa of Austria. The lamp in the centre, in the form of a ship, was a present from the city of Paris, in performance of a singular vow made by the inhabitants at a period of imminent peril. One of the canons of the church caused the whole interior to be painted in distemper at his own expence; another gave the pictures which adorned the choir; and lastly, the numerous collection of pictures which covered the immense extent of the nave, the transept, and the chapels, were the result of an annual offering made during a century by the goldsmiths' company and the fraternity of St. Anne and St. Marcel.

At the western entrance of the church is a large and fine-toned organ, and against the second pillar of the nave was formerly a colossal statue of Saint Christopher; opposite to it was a figure of a knight on his knees, the pedestal of which bore an inscription. This singular monument was erected in 1413, in accomplishment of a vow of Antoine des Essars, who having been arrested, dreamt that Saint Christopher came to his prison window, broke the bars, and carried him off in his arms. The knight's innocence was declared a few days after, when he caused this statue to be erected. It was removed in 1785; about the same time was also removed an equestrian statue of Philip the Fair, which stood in the nave near the choir, on the southern side. It is said to have been placed there in 1304.

The pulpit, under one of the arches of the nave, was erected in 1806; it is ornamented with a bas relief of the presentation of the Virgin in the Temple.

During divine service no women are allowed to enter into that part of the choir appropriated to the use of the clergy. The choir is divided into three parts:—the first is the high altar and its circuit from the bottom of the steps leading to it, and this part is in the jurisdiction of the archbishop. The second part is from the steps to the archiepiscopal chair, which comprehends all the space between the two entrances to the altar, and is in the joint jurisdiction of the archbishop and the chapter. Here men and women enter indiscriminately. The third part is from the great door of the choir, on the side of the nave, to the end of the canons' seats. This spot is in the jurisdiction of the chapter alone, and was formerly separated by an enclosure. Women are excluded from this part during divine service.

None but princes and bishops were ever allowed to be interred in the choir of Notre Dame; many of the bishops of Paris were here buried before the high altar.

At the principal entrance of the choir was a brass tomb, rising about eighteen inches from the ground, on which was represented the full length figure of Eudes de Sully, the bishop, in whose time this part of the church was finished; on the verge of the tomb was his epitaph in Latin verse.

In the middle of the choir before the large lettern, or eagle, was a flat tomb, under which was buried Queen Isabel, wife of Philip Augustus; on her right was interred Geoffrey, duke of Brittany and earl of Richmond, son of Henry II., king of England. For their souls, and also for the soul of Louis VII. his father, King Philip Augustus founded six sacerdotal chaplaincies in the church of Notre Dame. At the entrance to the high altar, under a tomb of brass, was the heart of Louise de Savoy, wife of the count of Angouleme, and mother of Francis I.

A new disposition was given to the choir in the reign of Louis XIV., when the architecture of the sanctuary was entirely altered under the direction of Mansard, the superintendant-general of the royal buildings, who had been previously employed by that pompous monarch in the erection of Versailles.

The high altar was afterwards rebuilt by Robert De Cotte, the successor of Mansard, and was embellished with a fine bas relief of the Descent from the Cross, executed in Carrara marble by Nicholas Couston, in 1723. The altar was totally destroyed in 1793, but was partly restored under Napoleon; when it was ornamented with bas reliefs in bronze by Olivier. A new eagle of copper gilt, given to the church, instead of the old wooden one formerly used as a reader's desk, was made in 1812.

After the restoration of Louis XVIII., the bronze figures of angels, which had been removed from the choir, were brought back, as well as the kneeling figures of Louis XIII. and Louis XIV., and were placed near the altar in 1816.

The stalls of the choir erected from designs by Jules du Goulon, sculptor to the king, are enriched with twenty compartments, tastefully arranged and carved in Dutch oak by Goulon, Belleau, Taupin, and Le Goupel. The subjects, all relating to the principal incidents in the life of the Virgin Mary, were designed by René Charpentiere, pupil of Girardon. The episcopal chair is embellished with a carved bas relief of the Martyrdom of St. Denys, the opposite chair with the miraculous cure of King Childebert.

Above the stalls of the choir, on both sides, are pictures by celebrated masters, painted expressly for the purpose, under the direction of the Abbé De la Porte:—On the southern side are—1. The Annunciation, by Hallé. 2. The Visitation, the *Magnificat* by Jouvenet. 3. The Birth of the Virgin

Mary, by Philippe de Champagne<sup>35</sup>. 4. The Adoration of the Magi, by La Fosse. On the northern side of the choir are—1. The Presentation of Christ in the Temple, by Louis Boullogne. 2. The Flight into Egypt, by the same painter. 3. The Presentation of the Virgin in the Temple, by Philippe de Champagne. 4. The Assumption, by Laurent de la Hyre, a picture formerly over the altar of the church of the Capuchins, in the Rue St. Honoré.

It is only from description that any idea can be formed of the original glazing of the windows of Notre Dame. It appears that in the windows above the choir, which were entirely of stained glass, admitting a radiant glow of light, were formerly figures about eighteen feet high, executed in a very bold style, representing the ancient bishops of Paris, in their sacerdotal costume, mitred and holding pastoral staves, not crosiers, in their hands: the robes of the bishops of pure white, were relieved by fringe and ornaments of gold colour. The circular headings of these windows were also diversely diapered with black and white, heightened with gold colour; the circumference being a border of different colours, which variegated border was also carried round the two grand divisions of the window.

In the chevet, the principal window was enriched with a representation of Jesus Christ between the figures of the Virgin Mary and St. John the Baptist; and in the circular compartment above, the word *Jehovah*, within the usual triangular form of radiation.

The large windows of the nave of Notre Dame were pure white, and bordered with ornamental foliage in stained glass, executed in the fourteenth century.

Mr. Whittington says, it is impossible to convey an adequate idea of the three marigold windows of this Cathedral, which still retain their painted glass, and which are not only its most admirable ornaments, but the most magnificent he had any where seen. All the subjects in the rose windows are painted on a mosaic ground with very good effect; the glass of that on the western front was restored in the year 1731, but its original arrangement was not strictly attended to; there are still to be distinguished in this window the greater number of the signs of the zodiac, accompanied by the agricultural labours of the twelve months in the year, and several allegorical figures resembling those which ornament the porches on the same front.

The whole of the glass in the southern window was repaired at the expence of Cardinal Noailles, in 1727, and its disposition carefully attended to by

<sup>35</sup> This picture occupies the place of the Nativity of Christ, painted by La Fosse, which was sold, as well as many others, at the Revolution.

William Brice, of Paris, who also restored the windows of La Sainte Chapelle, in Paris. In the centre of the rose are the arms of the cardinal, painted on glass by Benoît Michu. The northern rose was repaired in 1783.

The large windows of the nave and choir were restored at different periods between the years 1741 and 1775, by Pierre and Jean Le Vieil, descended from a family, originally of Normandy, which had acquired reputation in the art of painting on glass, during two centuries, and whose descendants yet carry on the business of glass painters at Rouen and Paris. Pierre Le Vieil, well versed in the theory of his profession, has written a "*Traité Historique et Pratique*" on this delightful art, proving, in his own family, that the mystical secret of giving colour to glass has never been entirely lost<sup>36</sup>.

The windows, of simple tracery, are ornamented with borders of blue glass, profusely diapered with *fleurs de lis*, of a gold colour; in the headings is inscribed the cypher of MARIE, executed in white glass, on a blue ground.

A stone screen of enclosure which surrounds the whole of the choir is, on the exterior towards the aisles, composed of a series of pointed arches; above which is a second story, consisting of more than twenty compartments in sculpture, representing the principal incidents in the life of Jesus Christ; these are divided by slender shafts and buttresses supporting a line of canopy heads of rich workmanship. These sculptures, monuments of the piety of the early bishops, are amongst the most interesting portions of the enrichment of the ancient church of Notre Dame, having been executed by competent artists in the fourteenth century. In the year 1561, during the reign of Charles IX., two hundred years after the erection of the screen, all the figures which composed these historical groupes were painted in their proper colours, and partially heightened with gilding<sup>37</sup>; but have been subsequently painted stone colour. Before the inappropriate alterations of the choir by Mansard, there existed in front of *Porte Rouge* a remarkable bas relief of a man kneeling with

<sup>36</sup> In Martin's "Bibliographical Catalogue of Books privately printed," is the following notice of a celebrated English glass painter:—"Thomas Willement, F. S. A., the author of *Regal Heraldry*, a very curious work, is also distinguished as a glass painter. Specimens of his excellence in this peculiar branch of art are, amongst many others, a window at Eridge castle, the altar window in the church of St. Dunstan, Fleet-street, London, and one in Tyldesley church, Lancashire. A very fine window, painted for the earl of Shrewsbury, at Alton Towers, near Ashbourn, is perhaps his very best performance in glass." It is not too much to expect that this gentleman, the son of an eminent painter, will give the public the result of his hereditary experience in a "*History of glass painting*." It would doubtless be highly satisfactory if executed in the spirit of the motto, which is usually applied to his works,—*Aussi bien come je pouroy*.

<sup>37</sup> They are thus described in the second edition of the "*Antiquités de Paris*," by Gilles Corrozet, published in 1561.



Drawn by R. Garland

for Winkles's Continental Cathedrals

Engraved by W. Woolnath

NOTRE DAME CATHEDRAL.  
THE AMBULATORY SOUTHERN SIDE OF THE CHOIR

*Pl. 12*

London Published March 1. 860 by Charles Tut. Fleet Street



his hands joined, as in prayer, having above the figure this inscription in old characters :—

*C'est Maître Jehan Mabyn, qui fut Masson de Notre Dame de Paris, par l'espace de XXVI. ans et commença ces nouvelles histoires, et Maître Jehan Le Bouteiller son neveu les a parfaites en l'an MCCCLI.*

An opening made in the screen towards the sanctuary caused the destruction of part of the sculpture. The historical series now commences with the Visitation of the Virgin Mary, and terminates with the appearance of Jesus Christ after his resurrection; but the compartments, in which were represented the Crucifixion, the Entombing, the Resurrection, and the Ascension, have been entirely annihilated.

The series of sculpture on the screen is arranged in the following order :—

1. The Visitation. 2. The proceeding of the shepherds to the manger. 3. The Birth of Jesus Christ. 4. The Adoration of the Magi. 5. The Murder of the Innocents by Herod. 6. The Flight into Egypt. 7. The Presentation in the Temple. 8. Christ in the midst of the Doctors. 9. The Baptism of Jesus Christ. 10. The Marriage of Cana. 11. The triumphal Procession of Christ towards Jerusalem. 12. The Lord's Supper, and the ceremony of washing the feet of his Disciples. 13. The Transfiguration and agony in the garden. These bas reliefs occupy the whole of one side of the screen. On the opposite side of the choir, beginning at that part adjoining the chapel of the Virgin, the subjects relate to the several appearances of our Saviour after his resurrection, and are disposed in the following manner :—1. Jesus Christ and the Magdalene. 2. The Holy Women. 3. Divers appearances of Christ to the Apostles. 4. The Two Disciples of the Merchant Emmaus with Jesus. 5. Christ at table with the Disciples of Emmaus. 6. Jesus appearing to the Apostles. 7. The incredulity and conversion of St. Thomas. 8. The miraculous Fishing. 9. The Mission of the Apostles. 10. The Last Supper, Jesus Christ at table with his Apostles, giving them his benediction before his departure. These sculptures, which are not destitute of taste, are interesting as specimens of the art of design in the fourteenth century, and, under all circumstances, their preservation till now must be considered as remarkable.

On the outer periphery of the choir of Notre Dame, above the bas reliefs of the screen, are the following pictures :—1. The beheading of John the Baptist, by Claude Audran. 2. St. Paul restoring Eutychus to Life, by Courtin. 3. St. Peter's Repentance, by Tavernier. 4. St. Paul before

Agrippa, by Villequin. 5. St. Paul converting St. Denys in the Areopagus, by Cestin. 6. Agabus predicting to St. Paul what he should suffer for Christ's sake, by Chéron. 7. St. John preaching in the Wilderness, by Parrocel, the elder. 8. The Adoration of the Kings, by Vivien.

There were anciently forty-five chapels surrounding the nave and choir of the Cathedral; some have been entirely suppressed, and others have been united, reducing the number to twenty-nine, which are all decorated with pictures, statues, flowers, and candelabra. These suffered greatly at the time of the Revolution, when they were stripped of their valuable ornaments, consisting of a considerable number of *ciboires*, cups, crucifixes, vases, candlesticks, and expositoria, of silver gilt, enriched with diamonds and other precious stones, costly memorials of the piety of the illustrious personages of France. Many of the pictures which were removed and preserved in the various *dépôts* of the government were restored to the church in the year 1802; they consist of a great variety of select and precious works, chiefly of the old masters.

The chapel of St. Anne, the first on the southern side of the nave, was enriched by the benefactions of Anne of Austria, queen of Louis XIII., and by the goldsmiths' company of Paris, a fraternity which claimed the protection of St. Anne and St. Marcel. Above the altar is a fine picture of the Assumption of the Blessed Virgin, by Philippe de Champagne, the friend of Nicolo Poussin; opposite to this is a curious picture, representing St. John, of Capistran, marching at the head of the crusaders against the Turks, over whom he obtained a complete victory, after having raised the siege of Belgrade in the year 1456.

The chapel of St. Bartholomew and St. Vincent contains a font of white marble originally belonging to the church of St. Denys du Pas, and removed here in 1791, when Notre Dame was made a parish church: here are also two pictures, one a singularly fine composition, representing St. John preaching in the Wilderness, by old Parrocel, a celebrated painter of battle pieces, in which the variety of passions incident to such scenes are sensibly and feelingly expressed. This picture of St. John in the Desert, which is highly esteemed, affords an indubitable proof that his genius was not confined to his favourite subject, which he studied under Borgognone. The other picture in this chapel is St. James led to Martyrdom, by Noel Coypel, the elder, in 1661; he was director of the French academy, at Rome.

The chapel of St. James and St. Philip contains pictures of the Departure of St. Paul from Miletus to Jerusalem, by Galloche, in 1705; and Jesus Christ raising the Daughter of Jairus, by Guy de Vernansal, in 1689.



The chapel of St. Anthony and St. Michael, called the chapel of St. Geneviève, was embellished at the expence of the Abbé Lamartinière, one of the canons of this church. The picture over the altar is the Descent of the Holy Ghost, by James Blanchard, in 1634; and opposite to it is the Martyrdom of St. Andrew, at Patras, a very fine picture, by Charles Le Brun, a native of Paris, painted five years after he returned from Rome.

The next chapel is dedicated to St. Thomas of Canterbury, that seditious prelate being here a favourite saint. It is decorated with two pictures; one over the altar is The Buyers and Sellers driven from the Temple, by Claude Guy Hallé; the other St. Peter and St. Andrew, by Michael Corneille. The two chapels of St. Augustin and St. Mary Magdalene, the last on the southern side of the nave, are now one room, used as a vestry.

On the eastern side of the southern transept is the chapel of the Virgin Mary, containing a statue of the Virgin by Vassé; opposite this chapel is a picture, by Louis Testelin, representing St. Peter restoring the Widow to Life. The chapels of St. Peter and St. Paul have been converted into a vestry for the musicians.

The chapel of St. Denys and St. George contains a picture of the Martyrdom of St. Simon, in Persia, by Louis de Boulogne, the father, in 1648. Before the alterations made in this chapel, in the year 1761, there were two stone statues upon pillars; one representing Denys du Moulin, bishop of Paris; and the other St. Denys, his patron: the arms of Bishop Du Moulin in stained glass yet remain in the window. He was successively archbishop of Toulouse, patriarch of Antioch, and one of the chief councillors of Charles VII. He died in 1447, and was buried in the choir of Notre Dame.

The chapel of St. Géraud Baron d'Aurillac, contains a picture of the Martyrdom of St. Katherine, painted by J. Vien, in 1752; and another by Charles Vanloo, in 1743, painted at the expence of Charles Gaspard Guillaume de Vintimille, archbishop of Paris, representing the amiable saint Charles Borromeo, the patron of Milan, receiving the communion with the persons infected with the plague.

The Chapel of St. Remy, is called the Ursins' Chapel, from the monument of Juvenal des Ursins and Michelle de Vitry his wife. He was president of the parliament which sat at Poitiers, in the reign of Charles VII., and died in 1431. This is one of the monuments removed as a specimen of sculpture by the antiquary Le Noir, to the convent of the Augustines, granted to him for the purpose of preserving the most valuable works of art at the national expence. Le Noir, at the same time, restored the heads of the figures on this

tomb which had been broken, from contemporary portraits of the persons represented<sup>38</sup>. After the restoration of the Bourbon family, this monument was replaced.

The chapel dedicated to St. Peter and St. Stephen contains a monument of white marble, in memory of Henri Claude, comte d'Harcourt, who died in 1769, sculptured by Jean Baptiste Pigalle, an artist who prided himself upon his anatomical precision. The monument was replaced in this chapel in the year 1820 by M. Deseine, at the expence of the family of Harcourt Beuvron.

The three chapels of St. James, St. Crispin and St. Crispinian, and St. Stephen, have been united. In the headings of the windows are yet remaining in stained glass the figures of the saints to whom they are severally dedicated. The two martyrs, St. Crispin and St. Crispinian, patrons of shoemakers, according to the legend, came from Rome to preach at Soissons, where, in the sixth century, a church was built to their honour, and their shrine was richly ornamented. The company of shoemakers at Paris attended divine service in this chapel annually on St. Crispin's Day, 25th of October, on which occasion were exhibited four pieces of tapestry, executed in 1635, at the expence of the company, and representing passages in the life and martyrdom of their patrons<sup>39</sup>. In this chapel are two pictures; one representing Christ's descent into Purgatory, painted in 1819 by De Lorme; the other, Jesus Christ healing the Man sick of the Palsy, at the pool of Bethesda, by Boulogne, in 1678.

The two chapels of St. Louis and St. Rigobert were united in 1602, as a sepulchral chapel for the house of Gondi, when the walls were decorated with the arms, badges, maces, and trophies, of that noble and ancient Florentine family. The monuments of Albert de Gondi, marshal of France, who died in 1602, and of Peter Cardinal de Gondi, bishop of Paris, who died in 1616, were removed to the Musée des Monumens Français by Le Noir<sup>40</sup>. The chapels were joined to that of St. Nicaise, on the erection of a new altar to the Virgin Mary and a choir for the canons. It now contains a celebrated statue of the Virgin by A. Raggi, called the Lombard, modelled after one by Bernini. The lettern, or reader's desk, in this chapel, was carved by Julience,

<sup>38</sup> Musée des Monumens Français ou Description Historique et Chronologique des Statues en marbre et en bronze, bas reliefs et tombeaux, des hommes et des femmes célèbres, pour servir à l'Histoire de France et celle de l'Art, par Alex. Le Noir.

<sup>39</sup> In Hone's "Every Day Book," is a curious description of the Cobler's festival at Paris, in 1641.

<sup>40</sup> The other members of this family buried in the chapel of St. Louis and St. Rigobert, were Cardinal Henry de Gondi, bishop of Paris, who died in 1622, and Archbishop de Gondi, who died in 1654; but the famous Cardinal de Retz, coadjutor of the archbishop, who died in 1679, was buried at St. Denys. There is a plan and view of the chapel in Notre Dame, as well as views of all the monuments in the *Histoire et Preuves Genealogique de la Maison de Gondi*, p. 347.



Drawn by R. Gerland

for Winkley's Continental Cathedrals

Engraved by W. Woolnough

NOTICE TO THE READER  
CHAPELS ROUND THE CHOIR

11. 16

London: Printed March 1852 by Charles F. Clay, Fleet Street



in the year 1700; the pillar or shaft is ornamented with figures in bas relief of St. Peter, St. Paul, and St. John the Evangelist; and on the pedestal are the three theological virtues, very beautifully executed. On the wall are two large pictures, brought from the Musée Royal, the Virgin Mary entombed, by Abel de Pujol; and Jesus Christ restoring to life the Son of the Widow of Naim, by Guillemot.

The chapels of the decollation of St. John the Baptist, St. Eutrope, and St. Faith, are now united in one, and contain the monument of Cardinal de Belloy, archbishop of Paris, who died in 1808, executed by Deseine in 1818.

The chapels of St. Martin, St. Anne, and St. Michael, now form the chapel De Noailles, and the arms of Louis Antony, Cardinal de Noailles, one of the most considerable benefactors to the church of Notre Dame, and of the marshal his nephew, are painted in the windows; there is also a picture of the decollation of St. Paul, at Rome, by Louis de Boulogne, in 1657.

The chapel of St. Ferréol and St. Ferrutien, founded in 1320 by Hugh de Besançon, one of the canons of Notre Dame, was enriched with many ornaments in 1654 by Michael Le Masle, prior of Roches, and secretary to the celebrated Cardinal Richelieu. The arms of the cardinal are painted in the upper part of the window, and below, in two different compartments, are those of Michael Le Masle, his secretary. The prior also gave the chapter four pieces of tapestry, representing passages in the life of the Virgin Mary, which were used to decorate the choir on all grand occasions before the alterations made by Louis XIV. In this chapel was buried Pierre Lescot, a native of Paris, and one of the restorers of architecture in France, who died in 1578<sup>41</sup>. The pictures in this chapel are Christ receiving the offering of Perfumes and Sheep, and St. Peter preaching in Jerusalem, painted in 1642 by C. Poerson.

The chapel of St. John the Baptist and the Magdalene has over the altar a fine bas relief of the Baptism of Jesus Christ. Opposite to the altar is the monument of Christopher de Beaumont, archbishop of Paris, who died in 1781; whose arms are painted in the heading of the window.

In the chapel of St. Eustace was interred with very great funeral pomp, Marshal de Guesbriant, who was slain in battle in 1643, but it does not appear that any monument was erected to his memory.

The chapel of St. John the Evangelist and St. Agnes is the last in succession round the choir. The chapel of St. Marcel, bishop of Paris, is in the northern transept; above the altar is a statue of this prelate, modelled in plaster

<sup>41</sup> The Louvre was begun by him in 1541, the design he gave for this palace having been preferred by Francis I. to that of Sebastian Serlio, a learned architect of Bologna. Lescot was united with Gougeon in erecting the Fountain of the Innocents in 1550.

by Mouchy; in front of the chapel is a picture of St. Paul healing the *Lame Man*, by Michael Corneille, in 1644; and near the altar of St. Marcel is a picture of the Council of Trent, given to the church by Cardinal Maury, in 1813.

The first chapel on the northern side of the Nave is that of St. Nicholas, which contains a very fine picture of the Crucifixion, by Guido; and opposite to it a picture of the Decollation of St. John the Baptist, by Claude Audran. In this chapel was formerly a remarkable cenotaph of Stephen Yver, which has been removed into the northern tower.

The chapel of St. Katherine formerly contained the tombe of the Abbé De la Grange, a great benefactor to Notre Dame, who died in 1733; it was destroyed at the time of the Revolution, together with many others in this church.

The chapel of St. Julian the Poor and St. Mary the Egyptian, was decorated at the expence of the Abbé Girard, one of the canons of Notre Dame, who died in 1811. It contains a series of apostles and saints, with their attributes, in separate compartments or niches; the pilasters which separate these niches are covered with arabesque ornaments, executed in very good taste; the date of these carvings is about the commencement of the sixteenth century; they were brought from the ancient chapter house, which was demolished in 1803. The picture placed above the altar represents the Assumption of the Virgin Mary, attributed to Salvator Rosa, and opposite to it is the Conversion of St. Paul, painted by Restout. This is the penitentiary's chapel, and contains, enclosed in three busts, relics of St. Ursula and the virgins her companions, patrons of the ancient college of the Sorbonne.

The chapel of St. Laurent is ornamented with a picture of the Miracle of St. Paul at Ephesus, painted by Louis Boulogne, in 1646. The chapel of St. Geneviève, who, tradition represents as the tutelary patroness of Paris, contains a picture, by Matthew Elias, in 1702, the Exorcism of Demons.

The chapel of St. George and St. Blaise is ornamented with two pictures; one, the Miracles of St. Paul and Syllas in Prison, painted in 1666 by Van Platten, called *Il Montagna*; the other, Jesus Christ healing the Sick, by Alexander, in 1692.

The former chapel of St. Leonard is now converted to a chamber for one of the priests. The chapel of the Annunciation of the Virgin in the southern tower of the church, contains a picture of that subject by Philippe de Champagne, whose works which are dispersed through France are very numerous. One of his finest pictures is Louis XIII. kneeling before the Virgin and offering his crown; and his best portrait is that of cardinal Richelieu.

## CATHEDRAL OF CHARTRES.

FRANCE, which claims an earlier adoption and grander display of the pointed style of architecture than England, is at this day, decidedly rich in magnificent specimens of ecclesiastical edifices, monuments of the devotion and taste of the middle ages. Many beautiful works of that interesting period which escaped destruction at the Revolution are now regarded with feelings of admiration and reverence<sup>1</sup>.

Chartres Cathedral, one of the finest remains of antiquity in France, is a distinguished instance of preservation during the lapse of so many centuries, and especially from the dreadful ravages committed in this country after the destructive events of 1789, by which so many venerable edifices were doomed to perish<sup>2</sup>.

The city of Chartres, situated on the river Eure, about fifty miles from Paris and thirty-eight from Orleans, was formerly the capital of the province of Beauce, a level district, so celebrated for its fertility in corn as well as fruit as to have obtained the title of the granary of Paris.

The modern department of the Eure and Loir, of which this city is now the capital, is divided into four *arrondissemens*, that of Chartres, Nogent le Rotrou, Chateau Dun, or Dun sur Loir, and Dreux. The productive plains of this extent of country are watered by the two rivers, whence it derives its name. The Eure, a considerable stream, upon the banks of which Chartres is built, augments the waters of the Seine above Pont de L'Arche; and the Loir, which falls into the Sarthe, near the city of Angers. The last is an important branch of the "murmuring" Loire, one of the finest rivers of France, the mouth of which forms the harbour of the port of Nantes, on the bay of Biscay.

<sup>1</sup> We have nothing in England, says Mr. Hope, to compare with the airy lightness of the filigree work cast over the front of Strasburg Cathedral, with the transparency displayed in the church of Saint Ouen, at Rouen, and of Notre Dame, at Dijon, and in the choirs of Aix la Chapelle, Cologne, and Beauvais; and of the steeples of Strasburg, Antwerp, Brussels, Chartres, and Autun. We have nothing for uniformity and regularity and consistency of architecture like the churches of Saint Ouen, at Rouen, and that of Notre Dame, at Dijon.—*Hope on the Diffusion of the Pointed Style*, chap. xli, p. 455.

<sup>2</sup> Mr. Woods, a faithful guide and candid critic, pronounces the Cathedral of Chartres, on account of its early date, its peculiar architecture, and its great magnificence, the most interesting specimen of the pointed style in France, or perhaps in the world.—*Letters of an Architect from France, &c.*, vol. i. p. 47.



It is traditionally asserted that the country of the Chartrains was the chief residence of the Druids in Gaul, who here celebrated the commencement of the new year by cutting the sacred mistletoe with a golden knife, distributing its branches as new year's gifts amongst the people<sup>3</sup>. On the site of a grotto within the sacred wood, which grew on an eminence, the first Christian church is said to have been built. It is stated on the authority of ancient manuscripts that Saint Savinien and Saint Potentien, founders of the Cathedral of Sens, now an archiepiscopal see, came to Chartres, and that their disciple Saint Aventin, the first bishop of this diocese, founded the church about the end of the third century after Christ.

This primitive church of Chartres, the form and extent of which are not known, met with the same fate as most of the religious edifices of this early period. The Normans set fire to the church, and committed great devastation in the city, about the year 858.

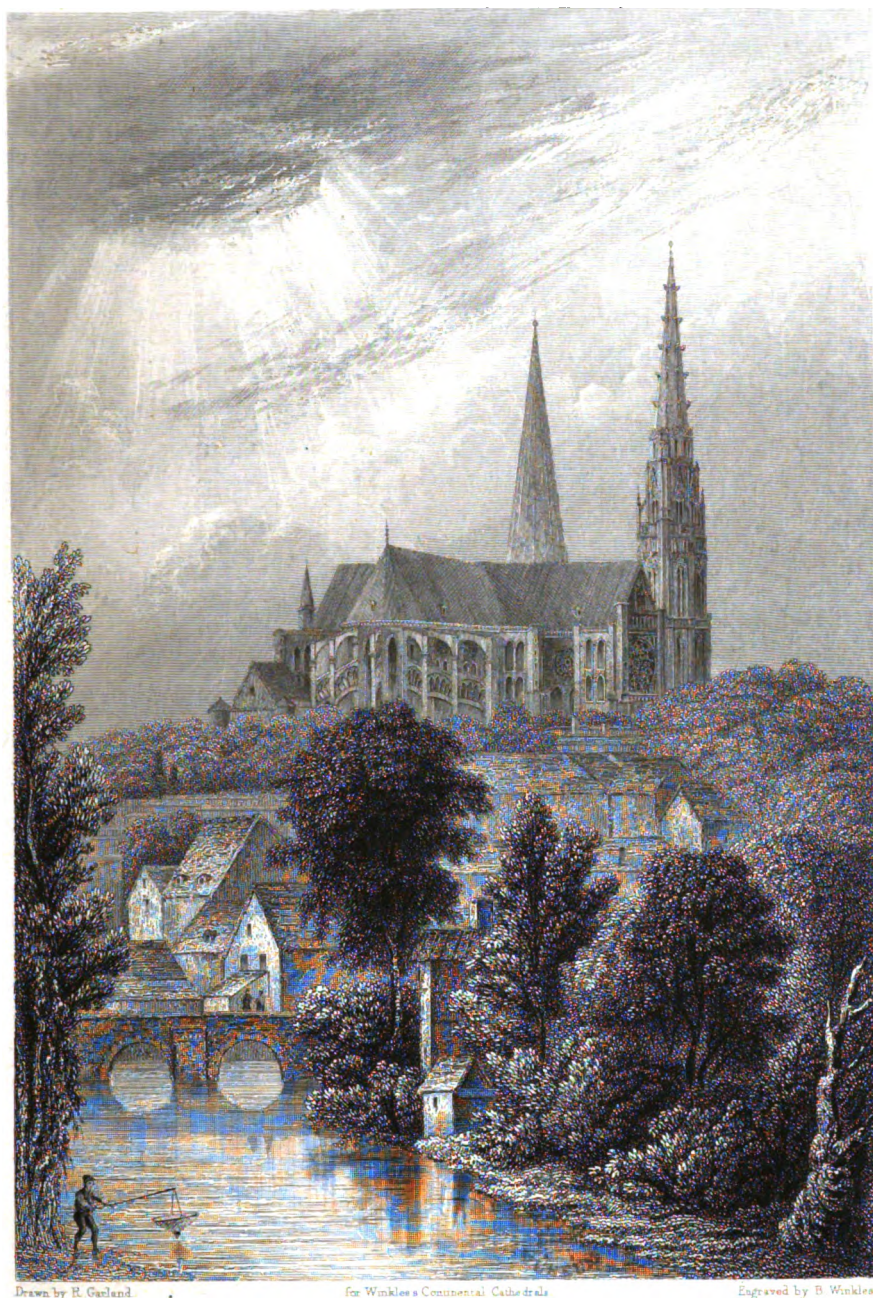
The Cathedral having been repaired by Bishop Gislebert, was again set on fire about the year 973, during the hostilities of Theobald, surnamed *Le Tricheur*, count of Chartres, and Richard the Good, duke of Normandy.

A third conflagration, which happened on the 7th of September, 1020, the eve of the Nativity of the Virgin, destroyed nearly the whole city, as well as the Cathedral, and is supposed to have been occasioned by lightning. The great reputation which Fulbert possessed at the Court of France, as well as the extraordinary devotion of the people for the church of Chartres, enabled that bishop and his successors to expend vast sums in its reconstruction. Not only the king of France, but those of England and Denmark, are said to have contributed towards the rebuilding of this church. Count Eudes de Chartres, Richard, duke of Normandy, William, duke of Aquitaine, and many other noblemen, were also benefactors. The citizens of Chartres, not deficient in public spirit, furnished, according to their means, either materials or labour; or brought provisions for the workmen; so that at the time of Bishop Fulbert's death, in 1029, the present edifice appears to have been considerably advanced.

Some time before his death the bishop is said to have sent a notice to William, duke of Aquitaine, that with the help of God he had completed the basement story, or crypt, of his Cathedral. His successor Thierry continued the work till his death, in 1048.

<sup>3</sup> The mythology of the Druids of Asiatic derivation bears analogy to Buddhism, still practised in Ceylon. The Romans derived the name of those ancient priests from *Drus*, an oak, a tree which they held in reverence; but a more probable conjecture is, that the Druids were so called from *Druidh*, wise men, a word of which traces may be found in *trou*, true, *troth*, and *truth*.





CHARTRES CATHEDRAL,  
NORTH EAST VIEW

11. 29

London Published May 1830 by Currier 104. Fleet Street



Many of the inhabitants of the city of Rouen having first received the benediction of the archbishop, came to Chartres for the purpose of assisting in rebuilding the Cathedral, and instigated by their example, men came from the other dioceses of Normandy, and zealously devoted themselves to the most laborious occupations towards the construction of the edifice.

A very considerable benefactor towards the completion of this church was Jean Cormier, physician to King Henry I. of France, and a native of Chartres. He caused the southern doorway to be built at his expence about the year 1060. This circumstance, which is authenticated, proves the church to have been in a state of great forwardness at that period. Matilda, queen of William the Conqueror, who died in 1083, covered the main body of the edifice with lead, including the choir, the transept, and part of the nave.

The western front, with its large porch and two towers, was not completed till the year 1145; previously a temporary wall was erected across the nave, and the work was continued without interrupting divine service. It had been originally designed to erect two stone spires of equal height, and corresponding with each other in outward form, on the towers of the western front, but the funds having been exhausted, or from some other cause, the spire on the southern tower only was completed.

In the year 1395, the point of this, the oldest, spire was demolished about twenty feet below the *pomme*, but was reconstructed and strengthened with bands of iron, since which time it resisted the inclemency of the weather till 1754, when it was thoroughly repaired.

The northern spire was built with stone in the same style, only to a certain height, having the appearance of a square tower, on which was erected a spire of wood, covered with lead; this having been destroyed by lightning on the 26th of July, 1506, on St. Anne's day, it was rebuilt with stone, in the beautiful manner it at present appears.

The bishop of Chartres, in order to facilitate the construction of the new spire, instituted brotherhoods of Notre Dame in all the parishes of the diocese, and the chapter followed his example in parishes within their jurisdiction. Cardinal D'Amboise, archbishop of Rouen and governor of Normandy, with a view of aiding the progress of this pious work, distributed indulgences to all engaged in it.

King Louis XII. of France, surnamed the Just, and father of his people, granted two thousand livres towards the erection of this costly spire, in 1509, and Bishop René D'Illiers also gave a considerable sum of money for the same purpose.

Jean Texier, a native of Beauce, was the architect who designed and superintended the erection of this spire, a convincing testimony of his abilities, which excites admiration for its great height, as well as for the solidity of its delicate structure; it was commenced in the year 1507, and finished in 1514; the whole height of the tower and spire is four hundred and three English feet.

After giving an account of the legendary history of this Cathedral and one of its famous relics<sup>4</sup>, Mr. Woods says, I had heard so much of the height of this famous steeple that the first view of it disappointed me in this respect, but the great elevation of the body of the building in French churches effectually prevents any such extreme impression of height, as is produced by the spire of Salisbury Cathedral<sup>5</sup>, or at least the elevation must be indeed enormous to occasion it. The vaulting of the churches in France is more lofty, and the space between that and the timber roof is much greater than is usual in England. The roof itself is also higher; altogether the ridge of the roof of Chartres Cathedral must be full fifty feet higher than that of the Cathedral Church at Salisbury, and fifty feet added to the mass of the building and taken from the spire, will greatly diminish the apparent elevation of the latter. In walking round the city afterwards and viewing the Cathedral from different points, the height is seen to advantage; the impression is not that of a very high steeple, but of a very lofty church; an effect greatly enhanced by its fine situation on the summit of a hill, with the city collected at its foot.

The upper part of the tower and spire are of the most light and beautiful work imaginable; the ornaments are executed with the greatest delicacy and in bold relief, stems of vines and bunches of grapes, which enrich the mouldings, being entirely detached, and the work suspended merely by the extremities of the leaves; all the veins and ribs are shown as if they were to be seen at hand, instead of at an elevation of three hundred feet: even parts, which cannot be seen at all from below, are finished with the same care.

A staircase of ascent to this spire forms a little tower also of open work, quite independent of that which supports the spire.

The opposite southern spire is much more solid and simple in its form, and seems to be part of the original edifice: its height is three hundred and sixty-five feet, and in appearance is more like that of Norwich Cathedral than any

<sup>4</sup> This is nothing less than the shift of the Virgin Mary, which is reported to have been originally stolen from a Jew's widow by some pious patrician of Constantinople, and was taken from him by an emperor, whose piety could not be questioned, and presented to Charlemagne, who brought it to Aix la Chapelle. It was removed thence by Charles the Bald, and given by that king in 877 to the Cathedral of Chartres. Its history is fully illustrated in one of the painted windows.

<sup>5</sup> The height of the spire of Salisbury Cathedral, from the pavement of the church to the top of the cross, is about four hundred feet.—*Winkles's Cathedrals*, vol. i. p. 7.

other English spire<sup>6</sup>; but the resemblance is not at all continued in the tower which supports it. There are several pinnacles rising above the base of the spire, and the whole composition is more Gothic than that at Norwich<sup>7</sup>.

On the 15th of November, 1674, this spire was set on fire through the carelessness of one of the men who keep watch in a small chamber near the top, in the wall of which is a stone, with an inscription communicating the event<sup>8</sup>. On the 12th of October, 1691, during a storm, about twelve feet of the spire below the cross was shaken from its position, but not thrown down, in consequence of the iron cramps which held it together. One of the principal causes of this accident was the great weight of a copper gilt sun, which had been placed above the cross on the spire about ten years previously. The point of the spire was restored in 1692, under the direction of Claude Augé, a sculptor of Lyons, who is said to have raised it four feet higher than it was before<sup>9</sup>.

The Cathedral of Chartres, an early specimen of pointed architecture, was dedicated to Notre Dame, on the 17th of October, 1260, by Pierre de Maincy, the bishop of the diocese, at the request of Saint Louis, who obtained from Pope Alexander IV. indulgences for all who should attend the consecration of the church or its anniversary. It is one of the largest and most beautiful monuments of that early age now remaining in France; majestically placed on the summit of a hill, and towering above the city. The general disposition of the plan of the Cathedral is grand and noble, and the architectural proportions good; the whole is uninjured by modern alteration.

Out of veneration for *Notre Dame de Chartres* many kings of France came hither in pilgrimage. After the battle of *Mons en Puelle*, gained over the Flemings, in August, 1304, King Philip the Fair, in gratitude for his victory, did homage to the Virgin Mary in this Cathedral, and offered the armour which he wore in the field at the altar. This armour was formerly exhibited in the church on the anniversary of the battle.

King Philip de Valois also came to Chartres to return thanks to Notre Dame, for the brilliant victory he gained at the battle of Cassel, on the frontiers of Flanders, in August, 1328. The king, mounted on his charger, rode into

<sup>6</sup> The spire of Norwich Cathedral church, three hundred and seventeen feet in height, was erected about the year 1361, by Bishop Thomas Percy, who contributed largely towards its construction; it is internally of brick.

<sup>7</sup> Woods's Letters, vol. i. p. 49.

<sup>8</sup> Relation de l'accident arrivé à Chartres, par le feu qui auroit embrasé toute l'Eglise, sans la protection toute visible de la Sainte Vierge, par M. Robert, Archidiacre, Chartres, 1675, 8vo.

<sup>9</sup> Description de l'aimant qui s'est formé à la pointe du clocher neuf de Notre Dame de Chartres, &c. par l'Abbé de Vallemont, Paris, 1692, 12mo.

the Cathedral, and offered his horse and armour at the altar, but redeemed them both at the expence of one thousand livres.

King Henry III. of France, retired for a short time to the city of Chartres, in 1588, when the duke of Guise had obtained possession of Paris. Nicholas De Thou, bishop of this city, procured the king an honourable reception, notwithstanding the adverse attempts of those who had espoused the cause of the League, or as it was otherwise designated the Holy League.

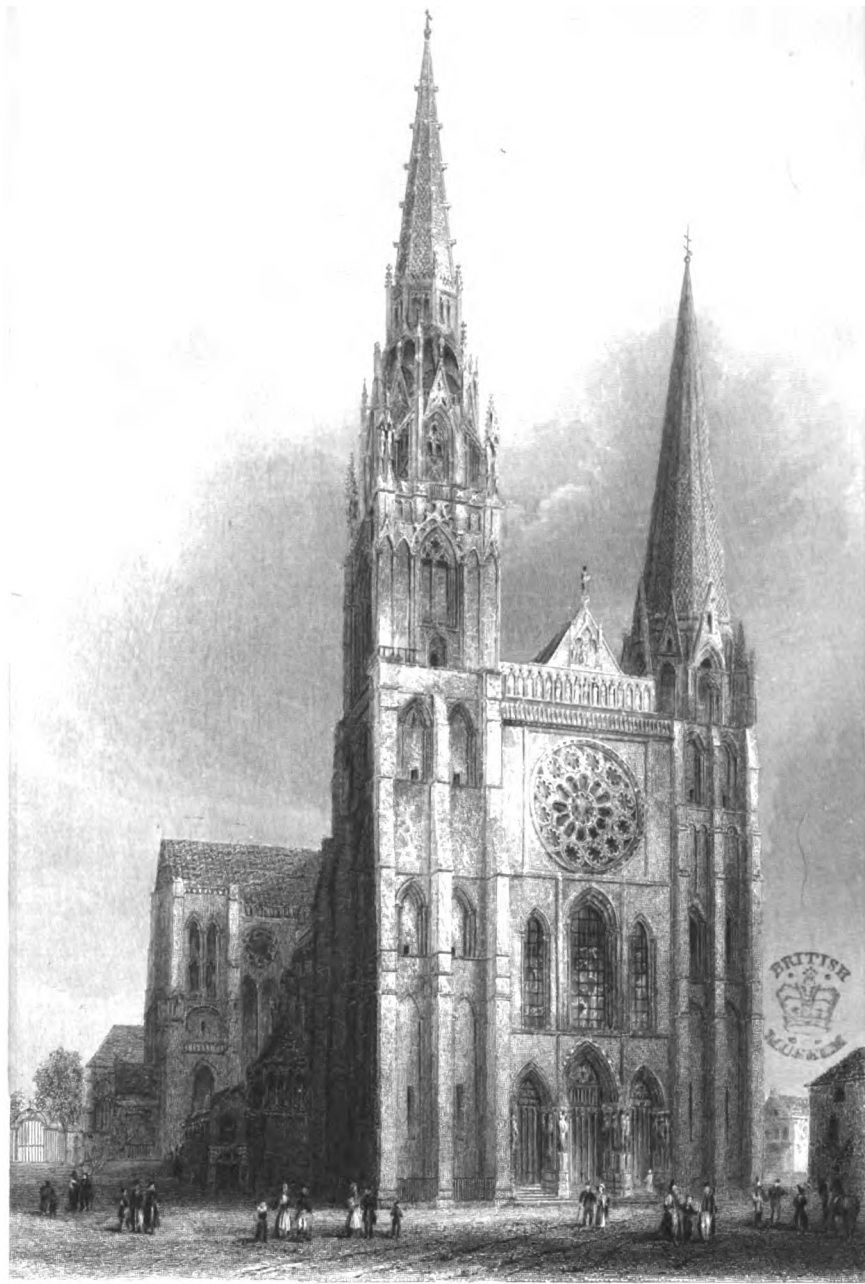
At the head of the League was Charles Cardinal de Bourbon, brother of Anthony of Bourbon, duke of Vendôme, whom the duke of Mayence wished to place upon the throne, and who, after the death of Henry III., was proclaimed king, under the title of Charles X. Henry of Navarre, the rightful heir, in the mean time, laid siege to Paris without success; he afterwards attempted to seize the capital by surprise, but was obliged to retire. For this disgrace King Henry consoled himself by taking the city of Chartres, which made such a vigorous defence, that he was on the point of abandoning the siege after attempting two assaults. The king, on entering the city which had opposed so much resistance, was met by a deputation of the inhabitants, when one of the magistrates, in pronouncing an harangue, stated that the city was under the king's subjection by divine providence; upon which Henry is said to have interrupted the speaker by desiring him to add, "and by the right of cannon," and abruptly left him<sup>10</sup>.

The city of Reims being still in the hands of the Leaguers, and Henry being anxious that the ceremony of his coronation should not be delayed, the monarch selected the Cathedral of Chartres for the performance of the solemnity.

The archbishop of Sens, metropolitan of Chartres, immediately claimed in that quality, and from his archiepiscopal dignity, the honour of personifying the archbishop of Reims, to whom belonged, according to ancient usage, the

<sup>10</sup> Henry IV. of France, surnamed "The Great," was son of Anthony, duke of Vendôme, son of Charles and Frances of Alençon. He was king of Navarre in right of his wife Jean D'Albret, daughter of Henry, king of Navarre, and of Margaret, daughter of Francis I. king of France. He was descended in the direct male line from Saint Louis, the father of Robert, count of Clermont, and his right to the crown was only disputed on account of his profession of the Reformed religion. Henry IV. surmounted the obstacles to the crown chiefly by abjuring his heresy, which ceremony was performed on the 25th of July, 1593, in the portal of the Abbey Church of St. Denys, in the presence of the archbishop of Bourges, Cardinal Bourbon, nine other bishops, and all the clergy and monks of the abbey, who attended with the crucifix, the book of the Evangelists, and the holy water. It is stated that Sully, the able and honest minister of Henry IV., although a rigid Calvinist, advised the king to embrace the Catholic faith. Henry in consequence suffered political motives to influence his conduct, and upon one occasion pleasantly remarked, "*Ventre Saint Gris*, Paris is well worth a mass."





CHARTRES CATHEDRAL.

THE WEST FRONT.

Engraved from a drawing by Charles de la Haye.



sole right of anointing and crowning the kings of France; but Nicholas De Thou, bishop of Chartres, maintained on the contrary that the honour belonged to him, as the canons of the church prohibited archbishops performing any function in the diocese of their suffragans. The archbishop of Sens desisting from his pretension, the bishop of Chartres crowned and anointed the king in this Cathedral, on the 27th of February, 1594.

Instead of the important *Saint Ampoule*, the oil of the holy vial, of Reims, the bishop had recourse to that preserved at the abbey of Marmoutier<sup>11</sup>, which was conveyed in procession by the monks of that institution, conducted by Souvré, governor of Tours<sup>12</sup>.

At the ceremony of the coronation, Marshal Matignon exercised the functions of constable of France; the Count de Saint Paul, those of grand master; while the dukes of Longueville and Bellegarde officiated as grand chancellor and master of the horse. The peers of France were represented by the princes of the blood, with the dukes of Piney, De Retz, and Ventadour. As many of the ecclesiastical dignities were vacant, and others who held that rank were attached to the League, the whole body was represented on this occasion by the bishops who officiated in the ceremony. After the coronation there was a royal feast, and at night the king gave a grand entertainment to the ladies, who were attended by the same officers of state that waited upon the king at dinner.

On the following day, after vespers, the king was invested with the order of the Holy Ghost, in Chartres Cathedral, and by the hands of the bishop from whom he had received his crown<sup>13</sup>.

The whole western front of the Cathedral of Chartres is very beautiful; the porch is ornamented with statues and pillars like those of the churches of Reims and Amiens, although not in such profusion, nor is it so deep; this porch is also enriched with sculpture. There is a great want of open space

<sup>11</sup> Historical legends report that this oil had been brought by an angel to Saint Martin, at Tours, to recover him from a contusion received by a fall.

<sup>12</sup> The sacristan of the abbey, mounted on a white horse, carried the sacred vial to the city of Chartres, under a canopy diapered with golden *fleurs de lis*, which was supported by four priests, clothed with albes, vests of white linen reaching down to their feet.

<sup>13</sup> The order of Saint Michael, founded by Louis XI. king of France, having much declined under the regency of Catherine de Medicis, and during the civil war, King Henry III., without annulling that order of knighthood, commonly called the Order of the King, instituted that of the Holy Ghost, in memory of his being twice crowned on Whit Sunday, as king of Poland and king of France. The device is *Duce et Auspice*, under his auspicious guidance, to express the protection of the Holy Ghost. The king declared himself and his successors chiefs and sovereigns of the order, and united for ever the great mastership of it to the crown of France, with an injunction that those honoured with a collar of this order should receive that of Saint Michael the evening before.

upon this front, which prevents its highly interesting architectural details from being seen to advantage. At the extremities of this front, which is remarkable for its colossal proportion, together with a happy simplicity and compactness of design, are two large square towers, surmounted by octangular spires, which, from their great height, are seen at a vast distance from the surrounding country; the northern spire, extremely rich and delicate in its workmanship, produces a striking contrast to the massive and imposing forms of the masonry of its basement. The extreme breadth of the western front is one hundred and fifty-five feet English measure.<sup>14</sup>

Between the basement of the inner buttresses of the western towers is a platform ascended by six steps, in front of this triple porch. The central doorway is called the *Porte Royale*, the kings of France having been usually received at this entrance of the church; its recessed arch, in the pointed style, more elevated than those of the side portals, is enriched with very curious specimens of early sculpture. In the upper part of the recess is represented, in bas relief, Jesus Christ seated on a throne, within a luminous oval, holding in his left hand the book of the seven seals, and with his right hand elevated as in the act of benediction. The figure of Christ, attired in a long tunic, and over it an embroidered chasuble, is environed by symbols of the Evangelists, as designated in the vision of Ezekiel, the lion, Saint Mark, the ox, Saint Luke, the eagle, Saint John, and the angel, Saint Matthew, a method of representing the divinity generally adopted in the eleventh century, and derived from the Greeks<sup>15</sup>. Below the sculpture is a compartment or frieze, containing bas relief figures of the prophets, in number fourteen; this is continued on the sides of the recessed arch; and here are represented the twenty-four elders of the Apocalypse, holding various musical instruments, and with cups filled with perfume, who are supposed to be singing to the marriage of the lamb a new canticle with the harp, cithern, and psalter. Amongst the instruments of music, which are curious and interesting for their peculiarity of form, are violins with three and four strings each<sup>16</sup>.

<sup>14</sup> The pyramidal tower of the church of Strasburg exceeds the northern spire of Chartres in height. It is four hundred and seventy-four English feet in elevation, and that of Vienna is four hundred and sixty-five feet; but the two spires which surmount the western front of the Cathedral of Coutances are much less elevated than those of Chartres; as also the two spires of the church of St. Stephen, at Caen, and many others in France.

<sup>15</sup> Many of the churches of Burgundy, built in the eleventh century, are enriched with a similar representation on their principal fronts. The western porch of Rochester Cathedral, built by Gundulf, bishop of that diocese, is sculptured in the same style; but the arch, under which the relief is placed, is semi-circular in its form.

<sup>16</sup> One of these violins and many of the figures on this porch have been engraved in "Willemin's Monumens Français."

The vaulting of the arch is decorated with figures of angels holding astrolabes in their hands, which are supposed to indicate the course of the stars. The two sides of the central doorway are enriched with six large statues of kings and queens, and canonized worthies; the sovereigns bear in their hands charters of privileges, or grants of land, to show that they were benefactors to the structure.

The southern doorway is sculptured in a similar manner with subjects taken from incidents in the life of the Virgin Mary. Three compartments are occupied with the birth of Christ, in which the bed of the Virgin is of remarkably elegant form; the presentation of Christ to the Temple; and a sitting figure of the Virgin with the infant Jesus on her lap, she bears a sceptre in her hand, and is attended by angels holding censers. On the side faces of this door are also large statues of kings and queens.

The third entrance on the north, bears over the door, a representation of Jesus Christ, with his right hand raised, attended by two angels; and below are the four angels, mentioned in the seventh chapter of the Apocalypse, as placed at the four corners of the earth holding back the winds; lower down are ten smaller figures. In the vaulting of this porch are sculptured grotesque personages, the signs of the zodiac, and the agricultural labours of the twelve months; but it has been observed that the order of the signs is here transposed, proving a deficiency of the workmen in astronomical information. The rural labours are distributed in the following manner:—1. Janus Bifrons at table, holding a drinking cup. 2. A wood cutter felling trees. 3. A woman sowing seeds. 4. A man beating acorns from an oak to feed swine. 5. Hawking, an amusement indicating spring. 6. A monk putting off his cowl at the gate of a monastery. 7. A man employed in planting vines. 8. A labourer thrashing corn. 9. A vine dresser trampling grapes in a tub. 10. A reaper working at the harvest. 11. A ploughman leading a horse to the plough. 12. A peasant occupied in mowing; another planting a tree. The execution of these zodiacal representations, a decoration borrowed from the Egyptians, was sometimes, it appears, confided to workmen who committed blunders in arranging the subjects proper for each season. All the sculptures on the porch partake of an oriental character, and seem to be the work of Greek artists. The side faces of this doorway, like those before-mentioned, are decorated with six large statues, three on each side, representing benefactors of the church of Chartres. All the statues are robed in long tunics and surcoats, which in some instances are open in front, and show underneath richly ornamented girdles, and beautifully figured stuffs;

they are interesting as specimens of early art, exhibiting the costume of the eleventh century, together with the varied form of the crowns then worn, and long tresses of hair, which are braided with ribbons, as worn by the nobility under the first and second races of the kings of France<sup>17</sup>. The sculpture, executed with a great degree of perfection considering the early date of the work, is worthy of notice, as well as the pillars which separate the statues; these are enriched with interlaced ornaments in use at the time of its erection. The capitals of these pillars exhibit, in some instances, a resemblance to those of the Corinthian order; one is sculptured with two dragons drinking out of a cup, an imperfect representation of an antique bas relief.

Above these porches on the western front are three large windows, the centre window being the highest, the only instance of this disposition to be found in the building. Above these is a very large rose window, exceedingly curious in the arrangement of the mullions, which are massive and of simple design, ornamented with mouldings. The rose window is surmounted by a gallery of communication between the towers; and above the gallery are sixteen niches filled with statues of kings and queens, very rudely sculptured. On the gable of the roof, which rises above this series of regal statues, is a bas relief, representing the apotheosis of the Virgin Mary amidst angels bearing censers; and on the apex of the gable is a statue intended for Saint Aventin, the first bishop of Chartres.

The western towers of the church, of equal dimensions, are about fifty feet square at the base, and are carried to the height of four stories, more than two hundred feet; then rise the two spires, the old spire is of pyramidal form, but finely proportioned, terminating in a cross, which is grafted in a globe of gilt copper surmounted by a crescent of the same material, placed here in 1681. Near the top of the spire is an opening, to which is attached an iron ladder, affording an ascent to the cross. Towards the base of the spire are several openings on each side, which are surmounted by gables and ornamented with pinnacles. In this the southern tower were formerly three large bells or chimes, but all were broken and melted in 1792, for the sake of the metal. The timber framing which supported these bells is of very curious construction, and not without ornament. On one of the trusses or corbels is carved the ancient arms of France, three *fleurs de lys*, and on another those

<sup>17</sup> The Merovingian princes introduced the royal fashion of long hair, as an ensign of their birth and dignity; their flaxen locks, which they combed and dressed with singular care, hung down in flowing ringlets on their back and shoulders, while the rest of the nation were obliged by law, or custom, to shave the hinder part of the head, to comb their hair over the forehead, and to content themselves with the ornament of small whiskers.—Gibbon.

of the chapter of Chartres; the last is composed of the white tunic of the Virgin Mary in an azure field, alluding to the precious gift of Charles the Bald.

The spire on the northern tower is composed towards its base of several stories; the first at the height of the roof of the church is the *chambre de la sonnerie*, the wall of which is thus inscribed; the spire is supposed to speak :—

Je fus jadis de plomb et de bois construit,  
Grand, hault, et beau, et de somptueux ouvrage,  
Jusques à ce que tonnerre et orage  
M'ha consommé dévasté et détruit.

Le jour de Sainte Anne, vers six heures de nuit,  
En l'an compté mille cinq cens et six;  
Je fus brûlé, démoli et recuit,  
Et avec moi de grosses cloches six.

Après Messieurs en plein Chapitre assis,  
Ont ordonné de pierre me refaire,  
A grande voulte, et pilliers bien massifs,  
Par Jehan de Beaulse, ouvrier qui le sceut faire.

L'An dessus dict, après pour me refaire,  
Firent asseoir le vingt-quatriesme jour,  
Du mois de Mars, pour le premier affaire,  
Première pierre et aultres sans séjour.

Et en Apiril huictiesme jour exprès,  
René d'Illiers, évesque de renom,  
Perdit la vie, an lieu duquel après,  
Fust Erard mis par postulation.

En ce temps là qu'avois necessité,  
Avoit des gens qui pour moy lors veilleient:  
De bon cœur, fust hyver ou esté,  
Dieu leur pardonne, car pour lui travailloient.

1508.

In the next story of the spire were formerly five bells suspended from the timber frame work, which were broken and melted at the Revolution, with the exception of the smallest, called *Piat*, now used. In the year 1816 two new bells were cast, and named by Monsieur the Count D'Artois and by Madame the Duchesse D'Angoulême, who attended the ceremony by proxy. This division of the spire is surmounted by an open gallery, having four large and elegantly formed pinnacle turrets at the angles of the tower, whence spring flying buttresses, giving support to the great shaft, and which are enriched with open work. In each of the four turrets are grouped three statues of apostles with their attributes. This part of the spire is highly ornamented, and contains on each front a large window, surmounted by an open-worked florid gable. On the gable of the window fronting the parvis of the church

is a large statue, representing God the Father holding a book; round the pedestal on which this statue is placed is an inscription:—

*Jehan de Beauce qui a faict ce clocher, m'a faict faire, 1513.*

It is on this part of his work that the architect has displayed the greatest enrichment; vine branches, delicately formed, with their interlacings and foliage, follow the outlines of the several arches. From the gallery before described, and environing the spire, rises a small open-worked turret, containing a staircase, which leads to a chamber occupied by two men, who here keep watch day and night, and give notice of fire in the city. The first announcement, on discovery of a fire, is made by means of a speaking trumpet, to declare the particular quarter of the city whence the danger proceeds; they afterwards sound an alarm bell.

The uppermost story or division of this famous spire is a lantern of octagonal form, in which is suspended the bell of the clock, marked with a salamander, the well-known badge of Francis I., in whose reign the bell was cast. The spire is here pierced with two windows on each of its eight sides, and hence is a very beautiful view over the fertile plains of Beauce. Above this lantern story rises a high stone shaft or pinnacle, the angles of which are enriched with projecting crockets, and the whole surmounted by an iron cross eight feet in height, which is grafted in a bronze vase more than five feet high, ornamented with entwined serpents. The experienced architect who erected this spire has united elegance of form with richness of detail, and its great solidity has been proved by centuries of duration.

On an angle of one of the buttresses of the southern tower is a sun dial, bearing the date of 1578; on another buttress of the same tower is represented the figure of an ass, which appears to be playing on a harp<sup>18</sup>; and on a third buttress is a sow spinning with a distaff<sup>19</sup>.

The southern front of the Cathedral presents an imposing appearance when seen from the Cloister; the effect of the perspective is very picturesque, arising from the position of the buttresses, and the bold projection of the transept, with its beautiful porch. The buttresses, six in number, are ornamented with statues placed in niches, and are carried over the aisles with arches to support the walls of the nave.

The large porch on the front of the southern transept, built by Jean

<sup>18</sup> This is supposed to have reference to the procession on the day of the feast of fools, in which the ass played a principal part, an absurdity tolerated in almost every place in the early ages of Christianity.

<sup>19</sup> There is a similar representation on the principal front of the Church of St. Paul de Léon, in the department of Finistère.



Chartres Cathedral

The Cathedral of Chartres

Engraved by W. H. A. 1821

# CHARTRES CATHEDRAL.

VIEW OF THE SOUTH TRANSEPT

Engraved by W. H. A. 1821





Cormier, is ascended by a flight of seventeen steps, and consists of three large pointed arches, surmounted by gables; the piers of support to the arches are surmounted by niches filled with regal statues, each varied in countenance and form; the piers above are terminated with pinnacles. All the enrichments of this unique porch were originally painted and gilded agreeably to the usual practice, and which is proved by the fragments of this decoration which have escaped the injury of time.

On the pier which separates the central doorway is a statue of Jesus Christ holding the book of the gospels, indicating the light of the world; the whole covering of this pillar is richly ornamented. The mantle of Christ was gilt, and still retains near the hem three bands of a red colour, the edge is painted purple.

Under the pedestal of the statue, in two divisions, are a kneeling figure of Peter, surnamed the unlearned, duke of Brittany, distributing loaves from a basket carried by his steward, and lower down Alice his duchess, seated and distributing alms. On each side of the figure of Jesus Christ are placed in two parallel lines the statues of the twelve apostles, distinguished by their attributes. In the depth of the recess of this arch is one of those curious displays of sculpture representing the Last Judgment. The eternal Father is here seated on a throne, with the Virgin Mary on his right hand and Saint John on his left. In the upper part of the subject are angels supporting the cross, and lower down are other angels with the emblems of Christ's passion. Beneath the figure of the deity is the separation of the chosen and rejected, with Saint Michael the Archangel in the centre, weighing the souls of mortals. The condemned are being driven into the enormous mouth of a dragon by demons armed with forks. The contours of the arch contain a profusion of figures relative to the subject; on the one side are the good enjoying celestial beatitude, while on the other are the condemned tormented in hell. The gable over this arch is embellished with a sculptured representation of the apotheosis of the Virgin Mary in the midst of angels, and surrounded by glory. The recess of the eastern arch of the porch is encircled with subjects taken from the life of Saint Martin, bishop of Tours, who came twice to the city of Chartres, and by a miracle occasioned the conversion of the inhabitants. The saint, on horseback, is represented dividing his cloak in two, to give half to a poor man who demanded alms near the gates of Amiens. Another part shows Saint Martin clothed in his pontifical habit on the bed of death, also his tomb and his apotheosis. Eight large statues of early bishops, noble efforts of art, are placed on the sides of the porch.

In the recess of the western doorway is a series of bas reliefs in bold and characteristic sculpture, relating to the foundation and erection of the present church of Chartres. The first groupe, consists of a knight in complete armour, supposed to be intended for Count Eudes, of Chartres, and a bishop, near him attended by acolytes, for Fulbert, the founder of the Cathedral. On the opposite side is Thierry his successor, who carried on the work; and also another knight armed, one of the numerous benefactors towards the completion; the bishop's vestments are of rich design and workmanship.

A series of five windows is immediately over the niches of this porch, and above them is a large rose window, divided into numerous lights by stone mullions. The sculpture on the gable represents the Virgin Mary triumphant, receiving the homage of angels. The angles of the gable are flanked by octangular turrets, crowned with pinnacles. There are also large buttresses on this front, which appear never to have been completed; they are not carried higher than the parapet of the walls.

The northern front of the church presents the same disposition of buttresses as that on the south, which are also decorated with statues; but the porch is not so highly ornamented, it is elevated on a platform of seven steps, and contains three doorways. On the pier of the central doorway is a statue of the Virgin Mary holding the infant Jesus, and in the depth of the recessed arch are bas reliefs relating to her death and reception in heaven, the vaulting being filled with small figures of angels. Statues on the sides of this doorway bear reference to personages named in the Old and New Testaments: Abraham about to sacrifice Isaac, and Melchisedech giving his benediction to Abraham. Here are also many figures of apostles, amongst which Saint Peter is conspicuous in episcopal costume, holding the keys suspended from his arm. In the recess of the porch, on the west, Job is represented plunged in misery, tempted by a demon and relieved by the appearance of the Lord; beneath is the judgment of Solomon. In the vaulting are other subjects from the Old Testament, amongst which is Samson wrestling with a lion. In the contour of the arch are sculptured the twelve signs of the zodiac, and in a corresponding line are the agricultural labours; the several compartments are divided by trefoils, and carved ornaments are distributed over all the projecting parts of the porch. In the depth of the eastward arch are represented the birth of Christ and the adoration of the Magi; and on the contour of the vaulting, the five wise virgins and the five foolish virgins, an allegory of the kingdom of heaven, typified by ten virgins invited to the marriage, and

demonstrating that purity of manners is essential to eternal happiness. Each compartment is separated by carved trefoil ornaments.

The basement of the projecting parts of this porch is decorated with pillars and statues, most of which are executed in very good taste: the figures represent David, Solomon, Esther, and many personages of the Old Testament, and have names inscribed in Lombardic characters on the pedestals. Round one of the pillars, Eleazar, the servant of Abraham, is denoted, and near this Rebecca, whom he went to seek in Mesopotamia, to be wife of Isaac. Among the statues is that of a prince in a long robe, crowned with a diadem and bearing a sceptre; this is said to be intended for Peter the Unlearned, duke of Brittany<sup>20</sup>; and by his side Alice his wife, distinguished by her Bretagne head dress. Of three other statues, the first represents an old man with his cloak over his head, and holding an unfolded scroll; the second a count; and the third a widow, with her right hand on her breast and holding a book in her left hand. A fourth figure is that of Aaron bearing a censer.

On one of the pillars of the projecting porch of the westernmost of the three doors is a statue of a count robed in a long habit, and by his side a saint clothed as a hermit, and holding a scroll. On the opposite pillar to this are two statues evidently representing the same persons. In the reveal of the same pillar is a statue of a bishop holding a book, and apparently giving his benediction to a veiled woman.

Most of the statues which ornament the northern and southern porches of the Cathedral are executed in a better style of workmanship than those of the triple porch on the western front. Above this northern porch are five windows of equal size, surmounted by a rose window of very large dimensions. The gable of the roof on this front is ornamented with the apotheosis of the Virgin Mary, in honour of the dedication of the church to *Notre Dame*.

The side walls of the northern transept are supported by square towers, which rise no higher than the parapet of the roof, but were doubtless intended to have been finished with pinnacles, in accordance with the general style of the architecture of the church.

The whole of the lead covering of the roof of the Cathedral was stripped off in the year 1794, during the events of the Revolution, and it was suffered to remain exposed to the effects of the air and inclemency of the weather till

<sup>20</sup> Peter of Dreux, surnamed Mauclerc, was lord paramount of Fere, Braye, Chailly, and Longieumeau, and by his marriage with Alisa, heiress of Bretagne, daughter of Guido, of Thuars, in 1221, became duke of Bretagne and earl of Richmond. He joined the malcontents against Blanch, of Castile, the queen-mother, and in consequence his dominions became subjected to the crown of France. The duke died on his return from Palestine, in 1250.

1797, when, much to the honour of the citizens of Chartres, they put a new covering of lead to the roof at their own expence, and in 1824 the whole church was thoroughly repaired by the nation.

The timber frame work of which the roof is composed is commonly called "the forest," from the immense quantity of wood occupied in its construction. It is said to be framed with chestnut wood, an assertion very common in France as well as England with regard to old buildings. The roof of Chartres is in perpendicular height from the spring of the vault to the ridge about forty-six feet English measure. The framing is highly extolled by French architects; each pair of principals is composed of a tie beam, a king post, two rafters, and two saltiers, or Saint Andrew's crosses, which serve to connect the principals<sup>21</sup>. Before the Revolution there rose above the roof of the Cathedral two bell turrets; one on the centre of the transept contained an instrument of wood called a *grue*, which served as a means of assembling the people in the church during Passion Week when bells were not rung. The old clock bell was formerly kept in this turret. The other bell turret, about the middle of the roof of the choir, contained six small bells, called *commandes*, used during divine service to order the ringers to put in motion the great bells in the large towers of the western front.

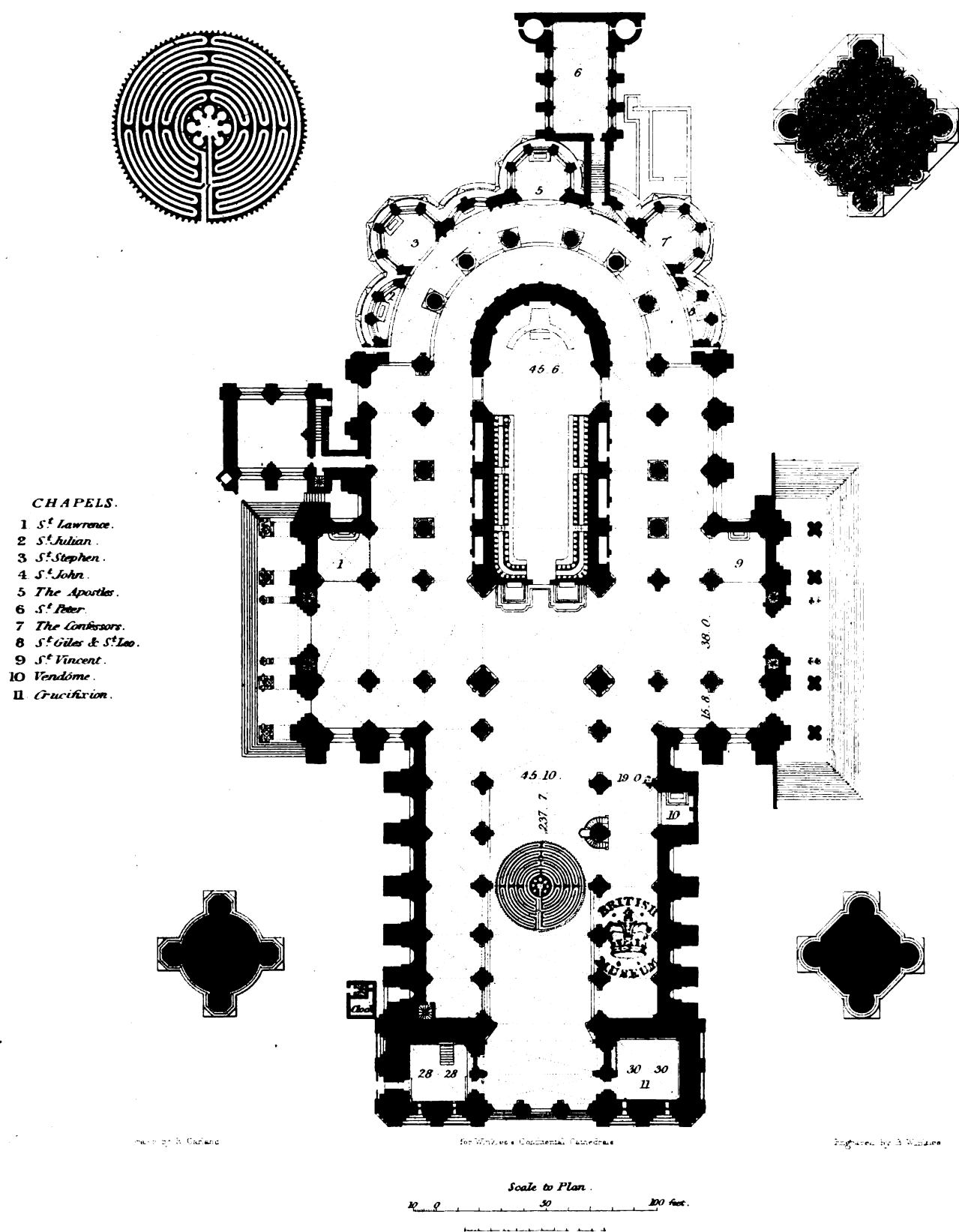
Above the *round point* of the choir is a colossal angel of lead gilt, which turns on a pivot and serves as a weather vane. The whole roof of the church may be traversed by means of a gallery, protected by a stone parapet of open work, which surmounts every part of the edifice; this parapet, at the part opposite to each of the flying buttresses, projects, and is supported on sculptured corbels.

The interior of this Cathedral is grand in dimension, the breadth being in excellent proportion with its height: the edifice is four hundred and eighteen feet in total length within the walls, one hundred and ten feet in width at the west end, and one hundred and fifteen feet wide at the eastern end; the height under the key of the vaulting may be estimated at about one hundred and fourteen feet.

The length of the nave of the church, from the *Porte Royale* to the enclosure of the choir, is two hundred and thirty-seven feet seven inches, and

<sup>21</sup> The construction of the roof of the Cathedral of Chartres which has been much praised is not good; the timbers are all small and the trusses are very close together. At the point of the choir there is as usual a *maitre poutre* of immense size, which is said here to support the whole roof, but which, in fact, supports nothing, being itself suspended by the converging rafters. There is a space of about six feet between the tie beam and the top of the vaults.—*Woods's Letters of an Architect*, vol. i. p. 52.

# CHARTRES CATHEDRAL.



Printed by J. Winkles, 18, Abchurch Lane, London, E.C. 4.







Drawn by W.G. Colman, Architect.

for Winkles's Continental Cathedrals.

Engraved by B. Winkles.

# CHARTRES CATHEDRAL.

VIEW IN THE NAVE, LOOKING EAST.

London: Published by Charles F. Smith, Fleet Street.



the width between the pillars is forty-five feet ten inches; the width of the aisles is nineteen feet, and the height may be considered about fifty feet.

The length of the transept, from the northern to the southern porch, is two hundred feet, and its width is ninety feet. Between the pillars of the transept the width is thirty-eight feet, and the width of the aisles is fifteen feet eight inches. The whole length of the choir is one hundred and twenty-three feet, and its width forty-five feet six inches.

The piers of the nave are composed alternately of octagonal pillars, with four circular shafts attached to them, and of cylindrical pillars with as many octagonal shafts attached to them. All the arches in the church and the vaulting are pointed, excepting the cross vaulting of the nave, which may probably be semi-circular.

Chartres Cathedral is very rich in painted glass, the colours of which are deep without losing their brilliancy, and the light is stronger than at Reims Cathedral, although the windows of the aisles, with only one or two exceptions, are of painted glass, as well as those of the clerestory. The glass is said to be half an inch thick, but is not much thicker than some of the old glass in York Cathedral. With good proportions, beautiful parts and finely coloured windows, the impression produced by a view of the interior is sublime<sup>22</sup>.

The pavement of the aisles is more elevated than that of the nave at the western end, where it is ascended by several steps between the pillars. The aisles are double round the choir, and the second aisle is more elevated than the first. The sides of the nave are pierced with seven large arches, supported on two rows of pillars, which are about nine feet diameter, exclusive of the small shafts which are attached to them. On these pillars were formerly statues of the apostles, each about eight feet high, which were destroyed during the Revolution.

Both the nave and aisles are paved with flags of Berchères stone, which not being well matched, present an irregular appearance, and the pavement has a very perceptible rise from the western door to the entrance of the choir. In the middle of the pavement of the nave is a plan of a labyrinth, a variety of intricate circles, executed in the blue stone of Senlis, and which is said to be a league measured along all its windings, but the number of turns, multiplied by the length of the middle one, only admits of its being one thousand three hundred and twenty feet. The idea of ornamenting the pavement with a maze or labyrinth, composed of stones of different colours, is supposed to be derived from the Egyptians. The early churches adopted it as an emblem of the

<sup>22</sup> Woods's *Letters of an Architect*, vol. i. p. 53.

temple of Jerusalem, and certain stations were made upon the pavement to supply the place of a pilgrimage to the Holy Land, in a similar manner to that in the Cathedral of Amiens<sup>23</sup>. A pulpit placed against one of the pillars of the nave was constructed in 1811, from designs by Guittard, of Chartres; it is ascended by a spiral staircase.

Most of the large windows of the church are filled with stained glass,

Storied windows richly dight,  
Casting a dim religious light,

which represent many saints and subjects from the Old and New Testaments; together with the badges and emblems of those corporations of artisans who assisted by their labour or benefactions in building the Cathedral of Chartres. It is to be regretted that in some of the windows of the choir the stained glass was removed by order of the chapter, in the year 1772, when clear glass was substituted for this very beautiful and appropriate embellishment.

The windows principally consist of two long lancet-formed openings, headed by a circle, or rose-formed light. In the different roses or upper compartments of the windows are figures of kings, counts, and knights in armour, bearing shields charged with heraldic devices, and mounted on horses richly caparisoned; these figures represent the early benefactors of the church. Such an addition to the splendour of an ecclesiastical edifice is seldom met with in high perfection and carried to such an extent. The subjects on the different windows, beginning with that of the large rose window on the western front of the church, have been minutely described by M. Hérisson, the librarian of Chartres, whence the following brief notice is taken<sup>24</sup>:—

In the compartments of the large rose window above the *Porte Royale*, on the western front, is represented the Last Judgment. In the centre of the rose is the eternal Father in heaven. On twelve lights in the intervals of the compartments are the Apostles, and the other divisions contain persons of different condition awaiting their fate.

A large central window below the rose contains the following subjects:—The Virgin Mary; the entrance of Christ into Jerusalem, and the principal passages in his life, arranged according to the order of time, in twenty-five compartments. In the window towards the north are fourteen compartments, in continuation of the life of Christ; and in that on the south is the tree of Jesse, the genealogy of the Virgin, and twenty-two other subjects, amongst which are fourteen prophets.

<sup>23</sup> See page 24, ante.

<sup>24</sup> Description Historique de l'Eglise Cathédrale de Notre Dame de Chartres, par A. P. M. Gilbert. Chartres, 1824, 8vo. p. 62 to 86.





Drawn by S. Hart. A.R.A.

for Winkles's Continental Cathedrals.

Engraved by B. Winkles.

# CHARTRES CATHEDRAL.

VIEW IN THE NORTHERN AISLE OF CHOIR ACROSS THE TRANSEPT.

PLATE

London: Published May 1845, by Charles Tilt, Fleet Street.

The windows on the northern side of the nave are in number seven, having each a circular or rose heading and two lancet-formed openings :—

1. In the rose is a bishop in his episcopal vestments : first light, the temptation of Christ, in three compartments : second light, three prophets.

2. In the rose, a bishop : first light, Saint Lawrence : second light, Saint Stephen ; below is represented a weaver at work.

3. In the rose, Saint Nicholas : first light, Evangelists ; beneath are workmen, one of whom holds an amice<sup>26</sup> : second light, Saint Nicholas ; three curriers or parchment-makers at work.

4. In the rose, the Virgin Mary crowned : first light, many prophets and apostles : second light, a prophet ; three bankers counting money on a table.

5. In the rose, Saint George : first light, Saint Giles : second light, the martyrdom of Saint George.

6. In the rose, three persons attending the plough : first light, Jesus Christ, and the sacrifice of Abraham : second light, the same persons.

7. In the rose, the Virgin Mary : first light, Saint Martin : second light, the same Saint, dividing his cloak.

The seven windows of the southern side of the nave of the same architectural form are described in the following order :—

1. In the rose or circular compartment, Saint Ambrose : first light, Saint Symphorianus : the second light is concealed by the organ case, which is placed on this side of the nave.

2. In the rose, Saint Gregory : both the lancet-formed lights below are hidden by the organ case.

3. In the rose, Saint Augustine : the first light is concealed by the organ : second light, a bishop ; and below is a turner at work.

4. In the rose, Saint Jerome : first light, Saint James, three pilgrims, a man, woman, and child : second light, a seated figure.

5. In the rose, Saint Solein : first light, Saint Faith : second light, the Virgin Mary.

6. In the rose, God the Father : first light, Saint Peter ; bakers making bread : second light, Saint James ; boys carrying bread.

7. In the rose, Saint Jerome : first light, Saint Laumer : second light, Saint Mary the Egyptian.

The six windows of the northern transept, also disposed in circles or roses, and lancet-formed openings, contain the following subjects, thus arranged :—

<sup>26</sup> One of the six garments worn by a priest in performing mass, this is the undermost ; the next is the alb, next the girdle, the stole, the maniple or fanon, and the planeta.

1. In the rose, the Virgin Mary: first light, the Virgin's reception into heaven; an azure shield semée of *fleurs de lis or*, over all a label of five points gules: second light, the birth of the Virgin Mary; a knight kneeling, with the same shield of arms as above, inscribed *Ph. V. Comte de Clermont en Beauvoisis*<sup>26</sup>.

2. In the rose a knight, bearing the arms of Clermont and in complete armour: first light, the visitation of the Virgin Mary; a lady in a mantle, embroidered with the arms of Clermont, and inscribed *Matheut*<sup>27</sup>: second light, Saint Joseph and the Virgin Mary; a lady kneeling, with the arms of Clermont emblazoned on her garment, and inscribed *Jehanne*<sup>28</sup>.

3. This window is entirely of clear glass.

The large rose window above the northern porch is divided into many compartments of stained glass. In the centre is the Virgin Mary holding the infant Jesus; and the lights between the radiating mullions contain twelve kings who are mentioned in the Old Testament, twelve banners with the arms of France, and twelve figures representing the lesser prophets. There are eight lights below the great rose window, four of which are diapered with *fleurs de lis*, as in the arms of France, and four are diapered with castles, as in the arms of Castile. The centre opening of the five large lights immediately over the porch contains a representation of Saint Anne, inscribed *Abe Mater Anna*, and under the figure the arms of France in a shield.

4. In the rose, the eternal Father: and in the two lancet-formed lights below are four apostles in stained glass, two in each.

5. In the rose, a priest kneeling before a chalice: in the two lights beneath are four apostles.

6. In the rose, the Creation: first light, Saint Eustace; a knight armed, and bearing a shield charged with gyronny of twelve argent and gules, over all a label of five pendants azure<sup>29</sup>: second light, the nativity of Christ, and

<sup>26</sup> Philip, count of Clermont, was son of Philip Augustus, king of France, and Agnes his third wife. In 1226 he assisted at the coronation of Saint Louis his nephew, and died at a tournament which was celebrated at Corbie, in Picardy, in 1233. He was buried in the abbey of Saint Denys.

<sup>27</sup> A portrait of Matilda, countess of Clermont, daughter and heiress of Reginald, count of Dammartin, and of Ida, countess of Boulogne. In 1233 she did homage for the county of Boulogne, which she inherited from her mother. After the count of Clermont's death she married, in 1235, Alfonsus III., king of Portugal, who afterwards repudiated her. She died in 1258.

<sup>28</sup> This is the portrait of Johanna, daughter of Philip, count of Clermont, who married Scævola of Chastillon, lord of Montjoy, and died in 1249, without children.

<sup>29</sup> A portrait of John de Dreux, duke of Brittany and earl of Richmond, son of John, duke of Brittany, surnamed Mauclerc. He married Blanch, daughter of Theobald, king of Navarre, and died in 1286, leaving many children.

the adoration of the Magi; a lady standing with her hands joined, her dress embroidered with the same arms as the opposite knight<sup>30</sup>.

The six windows and the large rose of the southern transept, executed in stained glass, are beautiful examples of this enrichment used at an early period, and furnish satisfactory references for costume; they are placed in the following order:—

1. In the rose, above the lancet-headed lights, is Saint John the Baptist: first light, Saint Christopher and Saint Nicasius; a figure inscribed *Defroi*: second light, a portrait of Henry Clement, lord of Argenton and Mez, marshal of France, receiving the oriflamme from the hands of Saint Denys; this knight died in 1265. A shield azure, charged with a cross ancrée argent, within a border, and surmounted by a bend gules.

2. In the rose, the Virgin Mary, before whom is a lady clothed in ermine, a portrait of Alice, heiress of Bretagne<sup>31</sup>: first light, Saint Cosmo, standing, with a person at his feet, inscribed *Defroi*: second light, Saints Gervasius and Protasius; Peter de Dreux, duke of Bretagne and earl of Richmond.

3. In the rose, the Virgin and Child: first light, a prophet; the arms of Dreux: second light, a prophet, inscribed *Osset*; a person at his feet, name unknown.

The grand rose window above the southern porch bears in the central compartment Jesus Christ sitting on his throne and giving his benediction. The first division of the window, between the radiating mullions, contains eight angels and the four symbols of the Evangelists; the next, the twenty-four elders of the Apocalypse; and the other divisions contain twelve banners charged with the arms of the house of Dreux, descended from Robert, brother of Louis VII., king of France. The five great windows below the rose contain colossal figures of the four prophets who predicted the coming of the Messiah, and the four Evangelists, with the Virgin and Child in the centre. Jeremiah is bearing Saint Luke on his shoulders; Isaiah, Saint Matthew; Ezekiel, Saint John; and Daniel, Saint Mark. In five compartments below are counts and countesses, distinguished by the arms of Dreux; and below the figure of the Virgin is a shield bearing the same arms.

4. In the rose, of the fourth window of this transept, is a mounted knight,

<sup>30</sup> A portrait of Joland, daughter of Peter de Dreux, duke of Brittany. She was first engaged to Richard, earl of Cornwall, then betrothed to John, earl of Anjou, and lastly married, in 1238, to Hugh le Brun, lord of Lusignan, count de la March and d'Angoulême. She died at Boussille in 1272.

<sup>31</sup> Daughter of Guy of Thuars, who married, in 1221, Peter de Dreux, duke of Bretagne and earl of Richmond. She died in 1221, and was buried in the abbey church of Villeneuve, near Nantes.

the portrait of Peter de Dreux, before mentioned : first light, a prophet; the arms of Dreux : second light, the prophet Micah; a lady on her knees.

5. In the rose, a bishop : first light, two prophets, an apostle, with the arms of Dreux : second light, two prophets; a priest on his knees before an altar, inscribed *S. Entouer*.

6. In the rose, an ecclesiastic standing between two trees : first light, Saint Paul : second light, Saint Peter.

It is a remarkable circumstance that in the Cathedral of Chartres there are no monuments, inscriptions, or cenotaphs in memory of deceased persons. The chapter have from time immemorial adhered to the custom of not permitting sepulture within the walls of the church, or even in the crypt beneath it. In the year 1568 Baron de Bourdeilles, colonel of the Gascons, having been killed in defence of the city of Chartres against the Calvinist army, the canons of the Cathedral refused to give his body sepulture within their church. An order from King Charles IX. was afterwards obtained to compel them, and the chapter only consented to receive the corpse on condition that the ground should not be opened, and that the coffin placed on an iron grating did not touch the pavement, but should be encased under a flat tomb without inscription. It stood for a time near the door of the choir, on the northern side, but was removed to another place in 1661<sup>32</sup>.

The organ case is placed above the sixth arch of the nave on the southern side, and at the height of the triforium, or gallery which is continued all round the church. The organ built in 1513 was originally placed over the great western doorway but afterwards removed.

The arrangement of the choir underwent great alteration in the time of M. de Fleury, bishop of Chartres, who was aided by the zeal and activity of M. d'Archambault, one of the canons. A new disposition was unfortunately undertaken at a time when it is generally acknowledged that architecture had declined, and its professors were deficient in that talent which had elevated their predecessors to the highest rank in art. It was commenced in 1772 from designs by M. Louis, architect to the Duke of Orleans. The ancient choir screen with its *jubé*, or rood-loft, was entirely demolished, and the present screen of stone erected. It is very highly enriched with sculpture and ornaments of bronze gilt, and consists of pilasters supporting an entablature which is surmounted by the cipher of the Virgin Mary and the cross of Christ radiated, and embellished with scroll work and foliage;

<sup>32</sup> Rouilliard, *Histoire de l'Eglise de Chartres*, part i. p. 162, and Doyen, *Histoire de Chartres*, tom. ii. 73.







Drawn by W.G. Colman from a Sketch by R. Garland.

for Winkles's Continental Cathedrals.

Engraved by B. Winkles.

# CHARTRES CATHEDRAL.

VIEW OF THE CHOIR.

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there are also on the entablature four *cassolettes*, or incense pans; the entrance doors with their ornaments in bronze gilt were executed by Pérès, a locksmith of Paris, assisted by Prieur, a founder and chaser of the same city. The wall of the screen on the southern side is embellished with a bas-relief of the Annunciation of the Virgin, and that on the northern side of the screen with a bas relief of the baptism of Christ by St. John. In front of the piers of division are statues of heroic proportion placed on pedestals, representing the virtues of Charity, Faith, Humility, and Hope, by Berrnet, a member of the ancient academy of sculpture.

The choir of Chartres Cathedral, the only part of the building injured by modern alteration, was paved in 1796 with squares of marble in two colours, white veined and grey disposed in cheques.

The carving of the stalls is not remarkable excepting for careful workmanship, but the bishop's throne is of very beautiful execution, and the upper stalls are surmounted by a frieze delicately carved. On the sides of the choir above the stalls are eight large bas-reliefs in white marble, within frames or borders of blue Turquin marble; the four reliefs on the northern side represent, 1. The prophet Isaiah announcing to Achaz, king of Judah, that a virgin will bear a child, the Saviour of the world. 2. The Adoration of the Shepherds. 3. The presentation of Jesus Christ in the temple. 4. The council of Ephesus in A.D. 431, pronouncing the deposition of Nestorius, bishop of Constantinople, for denying the divinity of the Virgin Mary. The bas-reliefs on the southern side are, 1. The Conception of the Holy Virgin. 2. The Adoration of the Magi. 3. The Descent from the Cross. And 4. The vow of King Louis XIII., who on 10th of February, 1638, placed his whole kingdom under the protection of the Virgin Mary. The figures of these bas-reliefs are as large as life, and were executed in 1788 by M. Bridan, a member of the ancient academy of painting and sculpture. In the middle of the choir is a large eagle of copper gilt, forming a lettern, or reader's desk.

The sanctuary or chancel extends thirty feet beyond the choir. It is ascended by three steps of Languedoc marble, and three other steps afford ascent to the high altar which is of blue Turquin marble, enriched with ornaments of bronze gilt. On each side of the altar are three candelabra five feet high, and upon it is a beautiful crucifix. Behind this is a very fine piece of sculpture of Carara marble, representing the assumption of the Virgin Mary, by Charles Antoine Bridan, in 1773. The seven arches of the sanctuary are stuccoed, and ornamented with branches of lilies, and it is paved with pieces of different coloured marbles, disposed in a curious mosaic

pattern. At the bottom of the steps and opposite the side doors of the choir are suspended two lamps of bronze, which are apparently held by figures of children executed in very good taste.

The windows of the choir in this Cathedral, which are of the same architectural form as those of the nave, and in number eight, contain the following subjects in stained glass:—

1. In the rose, Jesus Christ seated on a throne: first light, the Virgin Mary with the infant Christ; a shield charged with the arms of the duchy of Bar, impaling gules, five annulets or: second light, a representation of many pilgrims, and a priest kneeling, attired in an alb, having a red collar and with a maniple, apparently presenting a paten, inscribed on the verge *Robertus de Baron Carnotensis Cancellarius*.

2. In the rose, a knight armed, holding a banner of Castile, and followed by a greyhound<sup>33</sup>: first light, Saint John the Baptist, before whom is a woman, crowned with a mural crown, and inscribed *Dna. Joh. Baptista*; second light, Saint James; King Ferdinand apparently making a reply to the saint, inscribed *Rex Castellæ*; beneath is a shield charged with the arms of Castile.

3. In the rose, a cavalier, bearing a banner azure, charged with crosses pometty or, and a bend argent<sup>34</sup>: first light, Saint Martin; a knight kneeling, before whom are the arms of Blois<sup>35</sup>; second light, Saint Martin, before whom is a kneeling figure, and the same arms on a shield<sup>36</sup>.

4. In the rose, an armed knight, representing Saint Louis, king of France, bearing a banner of his arms: first light, Saint Denys, to whom Saint Louis is kneeling and presenting a reliquary; another knight on his knees is Louis<sup>37</sup>, eldest son of Saint Louis; second light, Christ appearing to Saint Peter. In another compartment, Jesus Christ is giving the keys to Saint Peter, who is

<sup>33</sup> A portrait of Ferdinand, third king of Castile, in 1217, and king of Leon, in 1230, when these kingdoms were reunited. It was this king who expelled the Moors from Cordova, Murcia, and Bætica, in 1236, and annexed those provinces to the crown of Castile; he also took Jaen, Seville, and the greatest part of Andalusia, in 1243; and while preparing to carry war into Africa, he died in 1252.

<sup>34</sup> A portrait of Theobald, surnamed Le Jeune, count of Blois and Chartres, who died without issue in 1219. He was the last male heir of Gerlon, the first count of Blois, created in 920 by Charles the Simple, king of France.

<sup>35</sup> This is said to be a portrait of Louis, count of Sancerre and Blois, who, in 1220, married Blanch, daughter of Robert Courtenay, butler of France.

<sup>36</sup> This is said to be a portrait of Bouchard de Marly, a descendant of the house of Montmorency, who, together with Matthew de Marly and their wives, were benefactors to the Cathedral of Chartres in 1212. The charter, with their seals attached, is yet preserved in the library at Chartres.

<sup>37</sup> Born in 1243; he was betrothed to Berengaria, daughter of Alfonsus, king of Castile, but dying at Paris in 1260, æt. 17, before his father, he was buried in the abbey of Royaumont.

attired in the pall, and with a tiara on his head; the subjects of the remaining compartments are four goldsmiths engaged in weighing a golden vase, and others about to purchase it; the angel covered with eyes, mentioned in the Apocalypse; *Rex David*; a butcher killing an ox; Geoffrey with his son, holding a cup and a censer; his wife, and near her a man, bearing a banner, inscribed *Gaufridus*; the Virgin Mary standing; angels censing before the Virgin; two men carrying a basket full of loaves; furriers or skinners engaged in packing a bale of goods; Jesus Christ baptized by Saint John; three money-changers.

5. In the rose, a knight armed, and bearing a shield charged with the arms of Montfort<sup>38</sup>: first light, Saint Bartholomew; a knight in complete armour, in a supplicating attitude, attended by his esquire, who is holding his horse, and bears a red shield charged with three bezants; it is inscribed *Guillelmus*<sup>39</sup>; second light, the Virgin Mary holding a sceptre flory; an azure shield charged with a bend argent double cottised or, over all a label of five pendants gules.

6. In the rose, or circular part of the window, which surmounts the two lancet-formed lights, is a portrait of Simon de Montfort, earl of Leicester, bearing a shield charged with his own arms, and carrying a banner of the honour of Hinckley, in Leicestershire, by the tenure of which the earls of Leicester of this family were high stewards of England. He died in 1235, and was buried in the abbey church of Evesham<sup>40</sup>; first light, Saint Vincent; a priest kneeling before an oratory, inscribed *Petrus Baillard*<sup>41</sup>; second light, Saint Paul; two saddlers, one of whom bears a red strap and buckle, the badge of their trade, they are standing before the gate of a city.

7. In the rose, a mounted knight, bearing a shield charged with the arms of Courtenay, ancient counts of Boulogne, three torteaux in a field or, with a label of five pendants azure<sup>42</sup>: first light, the martyrdom of Saint Eustace, who was roasted in an ox; a knight armed, behind him a shield charged with the arms of Courtenay; second light, the martyrdom of Saint Lawrence

<sup>38</sup> A portrait of Almeric, count of Montfort, brother of the earl of Leicester, and constable of France, in the reign of Saint Louis. After the death of his father, a descendant of Robert, king of France, in 1234, he conferred a grant to Chartres Cathedral. He died in 1241.

<sup>39</sup> A portrait of William De la Ferté, in Perche, a benefactor to the abbey of Saint Peter, at Chartres.

<sup>40</sup> This window is engraved in Willemin's *Monumens Français*.

<sup>41</sup> A portrait of one of the canons of Notre Dame de Chartres, who died in 1142.

<sup>42</sup> A portrait of Peter de Courtenay, lord of Conches, Mehun, Selles, and Château-Renard, the son of Robert seigneur de Champignelles, butler of France, who died in the Holy Land in 1239. Peter Courtenay married Perenelle de Joigny, and died in Egypt in 1250.

on a gridiron; a man clothed in a tunic kneeling, and behind him a shield of the arms of Courtenay<sup>43</sup>.

8. In the rose, a mounted knight, bearing a golden shield charged with two lions full faced gules: first light, the adoration of the Magi; a man kneeling, behind him the arms of Montmorency; second light, the flight into Egypt; two workmen, between whom is a shield checky argent and azure, and below it, *Viteza Colina de Camera Regis*.

The screen of enclosure round the choir is a succession of the most beautiful shrinework, embellished with a series of sculpture, in compartments, representing the principal historical events in the life of the Virgin Mary, as well as those in the life of Jesus Christ. It is constructed of very white stone, and was commenced in the year 1514, by Jean Texier, the same architect who built the celebrated spire. He died in 1529, before the work was completed; but it was afterwards carried on, for about ten years, from his designs. After that period, a portion of the rich work round the chancel was executed by Michael Boudin, a skilful sculptor, of Orleans, in 1611. Other figures on this beautiful screen were sculptured by Dieu and Le Gros, both of this city, in 1681, and it was not quite finished till the year 1706. Repairs and renewals of the work are however perceptible, as well in the architectural ornaments of the screen, as by the diversity of style in the sculptured figures. The historical passages are admirably represented in separate compartments and in large groups, under canopies, in number forty-one, and containing above two hundred and fifty figures, each about three feet high. The piers which separate each subject, as well as that part of the wall which serves as a basement to the different compositions, and forms the enclosure of the whole choir, are enriched with an immense quantity of arabesque ornaments in the Florentine style, designed in excellent taste; the piers are encased with niches, and with very beautiful canopies; beneath these are richly decorated pillars, bearing statues of bishops; there are also amongst the numerous ornaments, medallions in bas relief, of busts of Roman emperors and other celebrated persons concerned in the history of the church.

Mr. Woods, a judicious critic, in describing this part of the Cathedral, says, that to see this screen alone, is well worth a journey to Chartres; it is very curious both for the extreme delicacy of the workmanship, and as a model of the last period of Gothic architecture in France. The execution is

<sup>43</sup> Raoul de Courtenay, lord of Illiers and Nervy, brother of Peter seigneur de Conches, &c. He sold Illiers to his brother Robert, who was dean of the church of Notre Dame de Chartres, and afterwards bishop of Orleans. Raoul accompanied Charles, earl of Anjou, in his conquest of Naples, and received from him the county of Chiéti. He died in 1271.





Drawn by R. Gault.

for Winkles's Continental Cathedrals.

Engraved by H. Winkles.

# CHARTRES CATHEDRAL.

VIEW OF THE AISLES ROUND THE CHOR.

London: Published by W. G. Smith, 15, Abchurch Lane.









Drawn by S. A. Hart, A.R.A. from a Sketch by R. Garland. See Winkler's Continental Cathedrals. Engraved by H. Winkler.

CHARTRES CATHEDRAL.  
BACK OF THE CHOIR FROM NORTHERN AISLE OF 12<sup>th</sup>

*See also, Plate 1, p. 10, of the same work.*

complete point lace in stone, and some of the sculptured threads are not thicker than the blade of a penknife. The style of the screen is rich and many parts are beautiful; but as a whole, in the opinion of Mr. Woods, the design wants simplicity<sup>44</sup>.

On this enclosure, near one of the side doors of the choir, it appears there were formerly two little cupolas, one containing a *carillon*, or musical chime of bells, which by means of mechanism attached to the turret, occasionally rung, or chimed, a hymn to the Virgin. The other turret formerly contained a clock, which was destroyed during the Revolution, the dial is still to be seen; it is divided into twenty-four hours, according to the ancient practice, and on the verge of the dial are painted the twelve signs of the zodiac.

Below the sculptured figures of this screen, in the front walls of each side of the choir, are six doors opening upon rooms in the space between the pillars, where reliquaries of extraordinary value were formerly kept.

The number of chantries and chapels within the Cathedral of Chartres was formerly thirty-eight, without including the high altar of the church; these are now reduced to eight, the chapel of Vendôme, and seven chapels, round the choir.

The chapel founded by Louis, count of Vendôme, in 1413, is situated between the two buttresses of the fifth bay under the southern aisle of the nave. The figures of the Count de Vendôme and of Blanche de Roucy his wife, with those of many princes of their house, were originally painted in the windows; but the only portraits now remaining in the windows of this chapel are those of James Bourbon, count de la Marche, Castres, &c. grand chamberlain of France, who is represented in the habit of a cordelier, and his second wife Joan, queen of Naples, both of which are in good preservation. These windows, executed at the commencement of the fifteenth century, are very brilliant in their colours, and the figures are beautifully drawn; many of the compartments of glazing were destroyed during the Revolution. The chapel also contains a large picture of the death of the Virgin Mary in the presence of the Apostles, painted in 1819 by M. Bosio, jun., and presented to the Cathedral by the government<sup>45</sup>.

The seven chapels round the choir have been enriched with the spoils of

<sup>44</sup> Letters of an Architect, vol. i. p. 53.

<sup>45</sup> On the exterior of this chapel are two statues in stone, the size of life, placed in niches on each side of the window, representing Louis de Bourbon and Blanche de Roucy his wife, both attired in the costume of the fifteenth century. These statues have been engraved in Montfauçon's "Monumens de la Monarchie Française."

churches in this city, which were demolished, or suppressed, during the course of the Revolution; all these chapels are enclosed by iron railings.

The chapel of Saint Lazarus is the first in the southern aisle; and continuing round the eastern end of the church the second, is the chapel of All Saints. The third is dedicated to Saint John the Baptist. The fourth that of the Visitation, commonly called the chapel of the Cavaliers, has its entrance enriched with two statues in white marble, the size of life, representing Jesus Christ appearing to Mary Magdalene after his resurrection. The fifth chapel is that of the Penitentiaries, under the invocation of Notre Dame de Pitié. The sixth chapel, near the vestry, bears the name of the Flagellation. Under the second aisle of the choir, adjoining this chapel, is a niche, in which is placed, on a pedestal, a Madonna, brought to this spot in 1772, when the ancient choir screen and its jubé was destroyed; before that screen it had been erected about the year 1509, by Vastin de Fugerais, one of the canons of the church; a priest is still constantly praying before it. The seventh chapel, named the chapel of the Transfiguration, is ornamented with a picture representing that mystery, and is situated in the eastern aisle of the northern transept.

The stained glass windows of the aisles and chapels appear, from the representation of various trades, with which the several passages of scriptural and legendary history are mingled in the same window, to have been presented by different corporations, or guilds, to the Cathedral. The subjects are very numerous, displaying a remarkable fertility of imagination, and exceedingly interesting as exhibiting a very early stage of the art of painting on glass, as well as the diversified costume and handicraft employments of persons of the thirteenth century. Most of the figures are very carefully delineated by a simple outline, slightly tinted and with some shading, but the groups do not exhibit any of those powerful effects which are remarkably prevalent in the glass painting of the succeeding age, indicating a vast progress in the art when the painters were enabled to give a bold relief to their compositions, and by the brightness and gorgeous variety of tone in the colouring, to produce that pictorial effect so pleasing as being more consonant with religious solemnity.

There are fifty-five windows or openings, almost all of which are filled with stained glass, in continuation round the whole church, and commencing with those in the northern aisle are described in regular succession, the subjects being disposed suitably to the architectural design of the windows, and set in coarse lead work:—1. Forty-one subjects exhibiting the history of Noah and

the ark of the covenant; below these are represented a cartwright, a carpenter, and a cooper, at work at their trades. 2. Twenty-one historical events in the life of Saint Lubin; in the middle, the saint is represented as cellarer to the abbey of St. Avit, drawing wine from a cask. 3. Thirty-five pictures of the life of Saint Eustace; below is a pack of hounds followed by huntsmen. 4. Thirty subjects from the history of Joseph; and in the lower part of the window are several persons engaged in weighing money, of which the scales are full. 5. Twenty-four various subjects; below are goldsmiths, or money-changers. 6. Twenty-eight subjects relating to the mysteries of Christianity, taken from the Old and New Testaments; below are farriers shoeing a horse, and blacksmiths working at a forge. 7. This window, on the side of the northern transept, contains thirty subjects, comprising the history of the Prodigal Son. 8. Twenty-five various subjects. 9. Contains figures representing virgins. 10. A window, in the aisle of the choir near the vestry, contains twenty different subjects; and in a circular compartment above the whole, a figure of the Eternal Father. 11. Eighteen subjects; beneath which is a prelate kneeling before a figure of the Virgin Mary, and a Latin inscription, implying that Thomas, the cardinal, gave this window to the church. 12. Jesus Christ and the symbols of the four Evangelists. 13, 14, and 15. Nearly all white glass. 16. Thirty historical events in the life of Saint Thomas the Apostle. 17. Thirty subjects, circumstances in the life of Saint Julian the Martyr; below are a carpenter, a cartwright, and a cooper, at work. 18. Entirely white glass. 19. Twenty subjects of the lives of Saint Savinien and Saint Potentien, apostles of Sens, and founders of that Cathedral. 20. Thirty-two subjects, the history of the life of Saint Denys. 21. Twenty-three acts of the life of Saint Stephen the Protomartyr; below are represented shoemakers at work, one is cutting out the leather, and another is engaged in sewing. 22. Thirty-six subjects, the first of which is a priest kneeling before the Virgin Mary, and inscribed *Nicolaus Decampis*. 23. Thirty-eight compartments, supposed to relate to the life of Theodore. 24. Twenty-one subjects relative to the history of the holy tunic of the Virgin Mary, presented to Chartres Cathedral by King Charles the Bald, and borne by the chapter as an armorial ensign. 25. Thirty remarkable passages of the life of Saint James; below these are represented furriers and the interior of a clothier's shop. 26. White glass. 27. Twenty subjects of the history of Saint Simon and Saint Jude; below, is a priest before a seated figure of the Virgin, inscribed *Henricus Roblet*. 28. Thirty-four principal events in the life of Jesus Christ and acts of the Apostles; below are representations of bakers

selling loaves of bread. 29. Twenty-one subjects. 30. The same number. 31. A figure of Saint Piat; shields charged with the ancient royal arms of France, the window is also surrounded by a rich border of *fleurs de lis*. 32. Forty-one subjects, representing the life of Saint Sylvestre; below which are masons shaping and placing stones. 33. In the middle of this window is a portrait of Saint Nicholas, bishop of Myra, at whose feet are three children coming out of a chest. 34. Twenty various subjects. 35. Twenty-three passages in the life of Saint Nicholas. 36. Twenty-two subjects, the lives and martyrdom of Saint Katherine and Saint Margaret; below this part of the glazing are two knights in armour, holding shields of arms. 37. Twenty-three historical events in the life of Saint Thomas of Canterbury. 38. Forty subjects, chiefly relative to the history of Saint Martin, bishop of Tours; below which are shoemakers at work. 39 and 40. Entirely white glass. 41. Jesus Christ seated and attended by two angels; and beneath, the figure of Saint Vincent. 42. White glass. 43. Twenty-four compartments, in which are represented the signs of the zodiac, and the rural labours of the twelve months of the year; above these is the Crucifixion, with the Virgin Mary and Saint John at the foot of the cross. 44. Twenty-four subjects relative to the lives of Saint Anne and the Virgin Mary; one of the compartments of this window represents a vine-dresser pruning a vine. 45. Eleven subjects, amongst them is the Virgin and child; others relate to the marriage of Cana. 46. Twenty events in the life of the Abbot Saint Antony; below are basket-makers at work. 47. A window in the southern transept, contains twenty-eight subjects, chiefly relating to the events of the life of Saint Blaise. 48. Saint Michael the Archangel, Saint Lubin and Saint Martin; there are only five subjects painted; the rest of the window is clear glass. 49. Twenty-nine subjects relative to the lives of Saint Apollinaris, Saint Juliet, and Saint Cyr her son, accompanied by an inscription, denoting a foundation of an altar, beneath it, by M. Thierry, one of the canons in 1228. 50. A window at the eastern end of the nave, on the southern side, contains twenty-five subjects, acts of piety; beneath which are represented fish-mongers in three different compartments. 51. In the chapel of Vendôme, which has been described at page 91 *ante*. 52. Twenty-five subjects, amongst which is the death of the Virgin Mary in the presence of the Apostles. 53. Twenty-three subjects, including the Creation of the World and the history of the Samaritan; beneath are shoemakers at work. 54. Twenty-two subjects, chiefly relating to the life of Saint Mary Magdalene. 55. Eighteen subjects, the history of Saint John the Evangelist.

The extremely beautiful effect, produced by these numerous windows filled with stained glass, in such good preservation, cannot be described; the continual reflection on the walls and pillars of the venerable Cathedral of rosy hues and golden rays, mingled with ethereal blue, and mellowed by subordinate tints of every variety of colour, give the grey stones of the ancient edifice the radiant appearance of mosaic work.

Each ray that brightens, and each hue that falls,  
Attests some sacred sign upon the walls.

The different subjects, included in the same window, designed in the severe style of art practised in the thirteenth century, are also interesting to the philosopher, the historian, and the artist, as illustrating not only those legends which were fabricated to enrich the priesthood, but historical events, and with a minuteness of information not elsewhere to be found. These compartments of antique glazing also convey a faithful and very pleasing record of the manners and customs, the art and industry of an enthusiastic people, at a very early period of history. All the stained glass is very thick and solid, but the vivid colours are not in any degree impaired by their great age, the defects of the series being entirely the consequence of wanton destruction.

Besides the chapels already described, there is at the eastern end of the church, adjoining the chevet, a chapel, of which Saint Piat is the tutelar saint<sup>46</sup>. It was erected in the year 1349, and is, on the exterior, flanked with towers at the angles. The chapel is two stories in height, the upper story only being used for the celebration of divine service; the lower serves as a chapter-house for holding capitular assemblies<sup>47</sup>. Near this chapel was formerly a corridor, or gallery of communication with the church and with the episcopal palace. The residence of the bishop of Chartres is erected on the acclivity of the hill, at the foot of which flows the river Eure, the situation is delightful, commanding a very beautiful prospect of the adjacent country.

Within the boundary of the gardens of the palace was another chapel,

<sup>46</sup> Saint Piat, or Piatius, the apostle of Tournay, and one of the martyrs who suffered under the persecution of Diocletian, was held in particular esteem by the citizens of Chartres, who implored his intercession in all times of public calamity. His relics were disturbed in 1793, and torn from their ancient shrine, but were afterwards buried in the cemetery of Saint Jerome, near the bishop's palace. In the year 1816, the prefect of the department of the Eure and Loir caused the relics of this saint to be disinterred and conveyed with due solemnity to the chapel of the Chevaliers, according to an ordinance of the bishop of Versailles. In that chapel the shrine of Saint Piat is now preserved.

<sup>47</sup> The doorway of the chapel of Saint Piat forms one of the subjects which are engraved in the magnificent work on French Antiquities by M. Willemin, entitled *Monumens Français Inédits*, in folio, containing numerous ancient examples of architecture, furniture, dress, from existing stained glass, painting and sculpture, and from illuminated manuscripts.

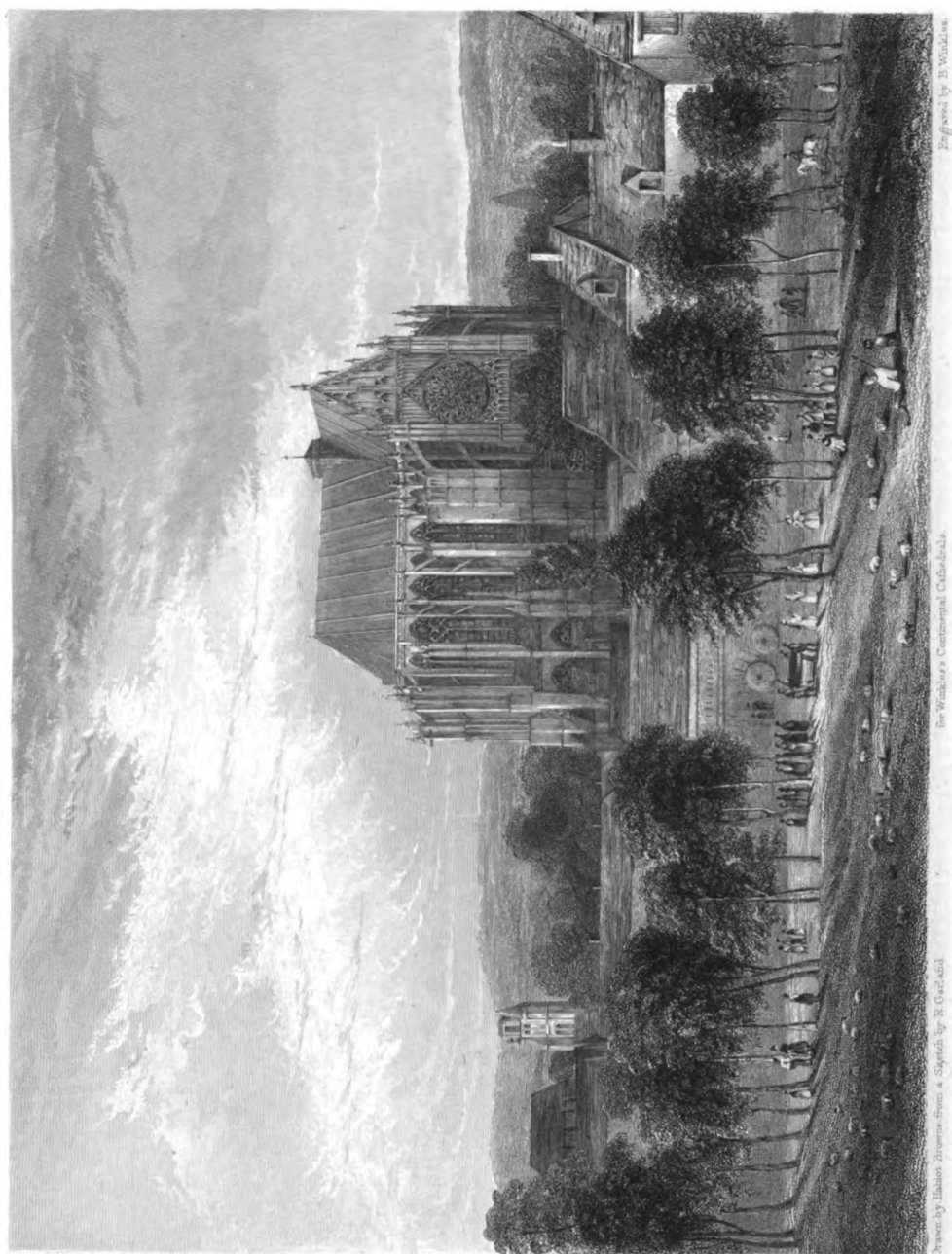
dedicated to Saint Jerome, which was founded and endowed in the year 1400, by Francis Baudry, one of the canons of Chartres. Attached to this chapel was the cemetery for the sepulture of the priests and officers of the chapter of the Cathedral. The chapel of Saint Jerome was entirely demolished after the events of 1789.

Beneath the Cathedral of Chartres is a crypt or underground church, which is of coeval architecture with the upper edifice, although a much earlier date is usually assigned to it. Access to the crypt may be obtained by five different staircases, one under each of the western towers, one near the northern and one near the southern porch, and also by a passage near the vestry in the north aisle. In this part of the church is a very ancient circular font, intended for the ceremony of baptism to be performed by immersion<sup>48</sup>; it is enriched with architectural ornaments in the style of the eleventh century.

<sup>48</sup> The term font, used by the early fathers of the church, was originally applied to the fountain or pool wherein persons were immersed or baptized, afterwards to a vessel capable of admitting adults, and at length to that which contained only water, when it became indifferent whether the ceremony was performed by immersion or aspersion. Those fonts which are deep and cylindrical are of the greatest antiquity.







THE CHURCH OF ST. ETIENNE IN THE DISTANCE  
WITH THE CHURCH OF ST. ETIENNE IN THE DISTANCE

Engraved by H. Winkler

## BEAUVAIS CATHEDRAL.

THE origin of the see of Beauvais is involved in great obscurity. There is an unusual sterility of legendary lore on the subject, and the traditions respecting it are so various, so poorly authenticated, and their testimony so conflicting and even contradictory, that no certain or satisfactory information can be derived from them.

If, as some assert, Beauvais became the see of a bishop as early as the middle of the fourth century, there must have been two at least, if not more buildings in succession, since the foundation of the see, bearing the title and enjoying the dignity of Cathedral Churches, before that which we are now about to describe.

Passing over all that is doubtful and unsatisfactory on this subject, we are brought down nearly to the close of the tenth century, before we can advance any thing which may be depended upon as an historical fact.

It is certain that in the year 991, the building of a Cathedral Church was commenced under the auspices of the then bishop, whose name however we have not been able to ascertain, any more than that of the architect employed upon the work. The remains of this Cathedral, which, (on the supposition of the early date of the see being correct), must have been at least the second; are still to be seen. They consist of some ruinous walls, a little to the west of the present, and which, on the above supposition, must therefore be reckoned the third Cathedral of Beauvais. It occupies as far as its enlarged dimensions will allow the same site as the two former, and is dedicated to St. Peter.

The ground about this Cathedral is so far from being level, that the south porch is ascended by fourteen steps, and the north by only four. This unevenness in the surface of the ground is not caused, as some have supposed, by an accidental accumulation of rubbish on the north side of the Cathedral, but is entirely natural, and was so at the time when the foundations of the present structure were laid; as an attentive examination of the ground and the building itself will plainly prove. This inequality of surface, however, is nothing, when compared to that which is observable in the sites of many other Cathedrals both of France and other countries.

That such sites should be selected when more convenient ones were always at hand; or, that when selected they should not have been levelled, which

would have been far less troublesome and expensive than the plan which must otherwise be adopted, to make the pavement of the church level with the highest point of the natural surface, may excite our surprise; but our surprise will cease, when we remember that the original site was either supposed to have been pointed out by a direct communication from heaven, or else was well ascertained to be the spot where the first preacher of the Christian faith, and afterwards the first bishop of the converts in that place became a martyr<sup>1</sup>. Such a spot would, generally speaking, afford a natural level surface sufficiently spacious for the small wickerwork, or at best mud built and reed thatched oratories, which were all that the skill and means of the first Christian age in France and England could erect to the pious memory of the martyred saint, and for the public worship of the Saviour. Hence an excessive, though amiable veneration for the original site was produced, and handed down from generation to generation, so that when those lowly and frail structures gave way in more prosperous times to somewhat larger buildings of stone, and these again in their turn to those sumptuous and magnificent edifices which still exist to astonish and delight the world, the same hallowed spot was carefully preserved untouched, and enclosed somewhere within the walls. To cut the natural surface of the ground for the purpose of levelling it, would have been deemed a sacrilegious act; any difficulty therefore arising from situation was met in another way, and the bishops and other benefactors, in rebuilding their Cathedrals, neither forsook nor touched the original site, even though the more extended scale and dimensions of the new building made that site both unsuitable in appearance, as well as inconvenient and expensive in adoption.

The first view of Beauvais Cathedral, at a distance of three or four miles from it, is most extraordinary. The stranger is at a loss to know what it is he sees. Lofty enough to be the tower of a church, yet the form of it forbids the

<sup>1</sup> The little chapel of St. Kenelm, in Shropshire, on the borders of Worcestershire, not far from Hagley park, is an instance of the original site being inconvenient even for the erecting of the smallest edifice. It is built on the side of a hill, which slopes so rapidly from west to east, that in the length of this small chapel (perhaps about thirty-five feet) there is a fall of more than fifteen feet, so that scarcely a foot of level surface could be found on the spot, which was consecrated by the blood of St. Kenelm; and yet a chapel has been built and rebuilt on the same spot, the surface has remained untouched, and the side walls externally increase in height towards the east end, gradually with the fall of the surface, in order to make the pavement of the chapel level with the highest point at the west end, and the internal height of it equal throughout the whole length. The tradition respecting St. Kenelm is this, that he was the son and heir of Kenulph, king of Mercia, that he was only seven years old when his father died in the year 819, and was left under the tutelage of his father's sister Quindrida, who hired a person to make away with him. This wicked minister of her ambition decoyed the innocent child into an unfrequented wood, cut off his head, and buried him under a thorn tree. The body, it is said, was discovered by an heavenly ray of light shining on the spot, on which afterwards a chapel was built to his memory.

supposition, and judging from all previous experience, it is far too lofty to be the main body of one. So unusual indeed is its shape and height together, that when seen at the distance before named, and through a hazy atmosphere, it has been mistaken by travellers at first sight for a natural isolated rock, or an artificial mount, thrown up for the purpose of fortification. What is it? exclaims the traveller, when this Cathedral first rises to view: he is answered, It is the Cathedral of Beauvais; yes, merely the body of the Cathedral, which has no tower, or spire, or turret, and scarcely any pinnacle which rises higher than the ridge of its roof.

The Cathedrals of France are generally speaking vastly higher in the body than those of England, or indeed of any other country, and the body of Beauvais Cathedral is higher than any other in France.

It is, however, but half a Cathedral, it is only the choir and transept of one, the nave is entirely wanting<sup>2</sup>. What a pity, exclaim some who have just arrived in Beauvais from Abbeville, and have viewed with admiration the nave, (the only existing part of the abbey church in that town); what a pity we cannot bring that nave, with its magnificent west front, and join it to the no less magnificent choir and transept of Beauvais Cathedral, that so, instead of two detached halves of churches, we might behold one superb and matchless whole!

These halves, however, are better separated than brought together, and though the style of the architecture of the nave of Abbeville, would accord very well with that of the transept of Beauvais, yet neither their dimensions nor proportions would agree. Much, therefore, as it is to be regretted that both these churches should remain unfinished, the one having no nave, and the other no choir, we need not regret that the one cannot very conveniently be brought to the other.

The choir of Beauvais has all the marks of being an edifice of the thirteenth century, an age so renowned in France for a brilliant constellation of architects, who, by a singular combination of boldness with symmetry, and lightness with profusion of ornament, produced the most majestic and sublime temples for the worship of the deity that were ever made with hands.

Some portions, or rather some details of the choir, shew that this part of the Cathedral was either not entirely finished till the beginning of the fourteenth century, or was about that time repaired and altered. The transept is plainly

<sup>2</sup> Monsieur Duval, an architect, at Beauvais, has a plan in his possession made by his father, by order of the Emperor Napoleon, for adding a nave to the Cathedral; this idea was afterwards abandoned.

the work of the beginning of the sixteenth century, though some portion of this, as we shall have occasion to point out in the more detailed account of the exterior and interior of this Cathedral, could not have been finished, as it is now seen, till beyond the middle of that century. But before we proceed thus to describe the Cathedral, it may not be uninteresting to many of our readers, if a slight sketch be given of the history of the city in which it is placed, and upon which it seems to look down with a protecting though disdainful air.

The city of Beauvais before the division of France into departments, was the capital of the Beauvoisis, and in the Isle of France; it is seated on the little river Terrain, and is now in the department of the Oise. The ancient name was at first Cæsaromajus, but it was afterwards changed to Bellovacum, from the people of the country, who were called Bellovaci, and hence certainly the modern name of the city is clearly derived<sup>3</sup>. The Bellovaci are mentioned by Cæsar as the most powerful of Belgium. The modern city of Beauvais has long been famous for its linen and woollen cloths, serges, and calicoes, but more particularly renowned for its beautiful manufacture of tapestry.

Before the destructive period of the Revolution at the close of the last century, there were in Beauvais besides the Cathedral, three abbey, six collegiate, and thirteen parish churches. Many of these have been destroyed or dismantled, and put to other uses; but of those which remain there are two which deserve to be mentioned, and which would well repay the professional or amateur architect for an attentive examination of them. That dedicated to St. Lucian is well known to have been built about the year 1078, by two architects, who are denominated in the old record *Cementarii*<sup>4</sup>; one of these named Wimbolde appears to have constructed the body of the fabric, and the other, whose name was Odo, seems to have been employed only upon the tower.

The other church, dedicated to St. Stephen, is an interesting example of the transition period from Norman to pointed architecture. Mr. Whewell has given a short, clear, and detailed description of this church in the new edition of his architectural notes on German Churches, to which he has added notes on the churches of Picardy and Normandy. In that edition the reader will find all the information he can desire respecting the church of St. Stephen<sup>5</sup>.

<sup>3</sup> Description de la France. ancienne et moderne, par M. l'Abbé de Longuerue, p. 22.

<sup>4</sup> See Notes to Whittington's Gothic Architecture.

<sup>5</sup> See pages 162, 3, and 4, of Whewell's Architectural Notes.

With regard to the city itself, it must be confessed that Beauvais is in no respect worthy of its Cathedral Church. The houses for the most part are built of wood, and the streets narrow and irregular. There is not indeed a single straight street in Beauvais, observes a French writer of Travels in France in the year 1789; a defect in a Frenchman's estimation far greater than any possible degree of narrowness<sup>6</sup>. In England it is not so accounted; we think narrowness the greatest defect a street can have, and the winding of its course and the irregularity and variety of its buildings a beauty rather than a blemish, so that while no beauty or magnificence of architecture can compensate for narrowness, a due breadth will render the meaner edifices, which are sometimes to be met with even in the best streets of a city, less objectionable: as an exemplification of what is here stated, the justly renowned High Street, in Oxford, may be mentioned, where the noble breadth, the beautiful curvature, and the colleges and churches with their towers and spires, cause the admiring stranger at first to overlook, and at every succeeding visit to excuse, if he cannot altogether forget, the low, mean, lath and plaster habitations of the citizens which continually intervene.

There are, however, two streets in Beauvais, the Rue de l'Ecu and the Rue de St. Sauveur, which may be called exceptions to the general statement already made. They are both of tolerable breadth, and the houses of a much better description; but the same French author laments that even these are winding in their course and irregular in their architecture. Let it not be forgotten however that this town is both well paved and well cleaned. The market-place is the most striking part of it, though it is inferior to many others in France. It is not very spacious, nor can the buildings which surround it be said to rise above mediocrity. There are three very interesting columns, apparently the work of the eleventh century, or at the latest the beginning of the twelfth, which support the first floor of a corner house in this market-place; they are curiously and beautifully sculptured, and from this spot the Cathedral appears to great advantage towering far above the houses on the opposite side.

The town-house occupies one side of the market-place; in front of it once stood an equestrian statue in bronze of Louis XVI., small, but of good workmanship, and exhibiting a very strong resemblance to that unfortunate monarch. This was of course removed, and probably destroyed in those terrific times, to which we have had already, and shall in future have occasion continually to advert, as we proceed to illustrate and describe the Cathedrals of France.

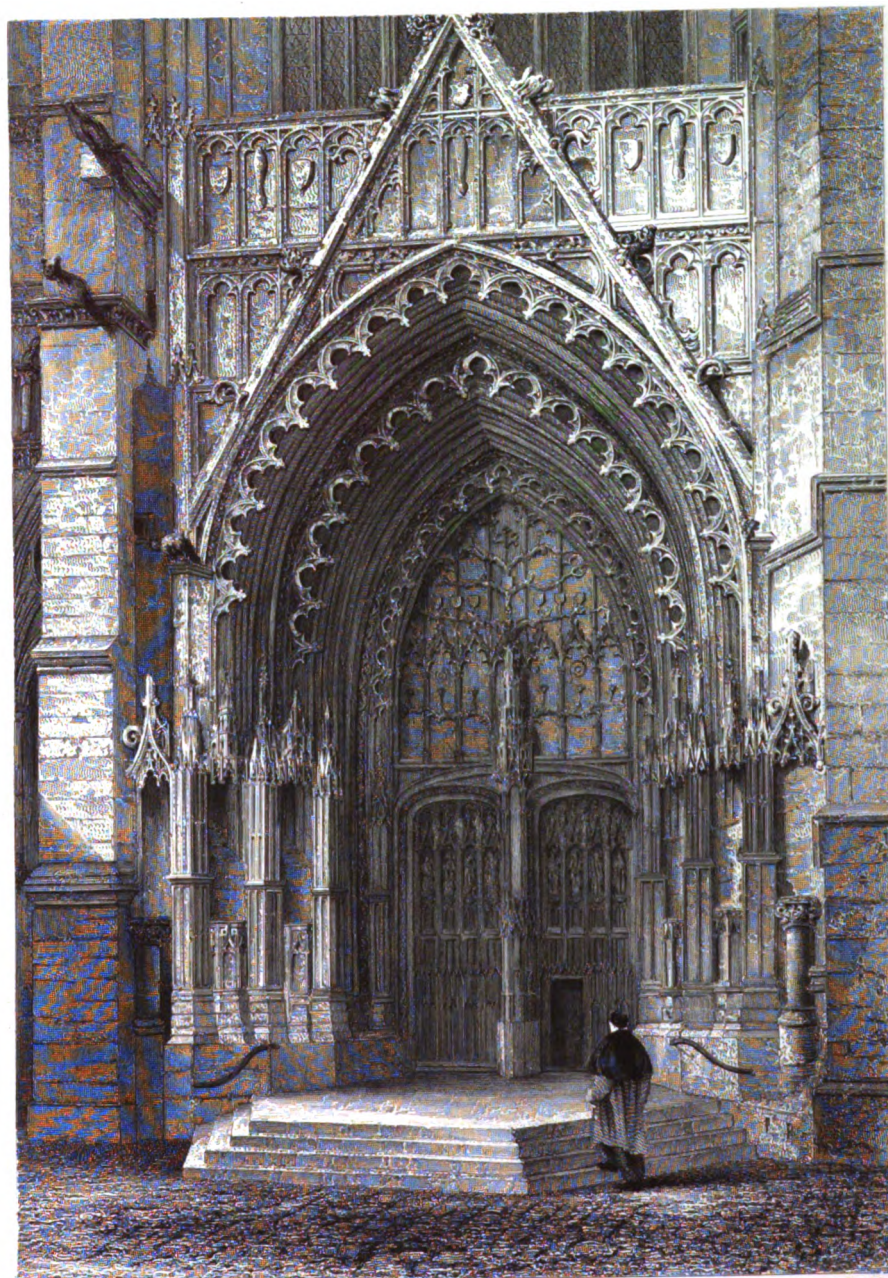
<sup>6</sup> Voyages en France depuis 1775, jusqu'à 1817, tom. ii. pages 335, 6, 7.

In the great room of this town-house is still to be seen the portrait of Jeanne Laine, surnamed D'Hachette. She is justly esteemed at Beauvais still, as a heroine of extraordinary merit. This warlike female was very young, when at the head of a band of female warriors, inferior only to herself, she saved the city by her good sense and good courage from falling into the hands of the duke of Burgundy, who strongly besieged it in the year 1472, with an army of eighty thousand men. On this account the women have the honour of preceding the men in the annual procession which takes place on the 10th of July, when the citizens of Beauvais commemorate with the usual demonstrations of thanksgiving and joy this happy and extraordinary deliverance.

As a *pendant* to this portrait is suspended another of a still more renowned heroine, Jeanne D'Arc, better known by the name of the Maid of Orleans. Both of them, observes the French author already mentioned, were as much renowned for their personal beauty as for their virtuous and heroic conduct. Jeanne D'Arc, however, as is well known, met with a most untimely, cruel, and undeserved fate. Peter Cauchon, thirty-sixth bishop of Lisieux, was selected for the invidious office of presiding at the trial of this unfortunate being, in the year 1431. This prelate had been bishop of Beauvais, but for his steady attachment to the Anglo-Norman cause, was translated to the see of Lisieux, in the year 1429, when Beauvais fell into the hands of the French. In the same year, Pere G. Daniel informs us, that Peter Cauchon was forcibly driven from his palace and from the city of Beauvais by the inhabitants, together with all those who were suspected like him of favouring the same cause. Some historians say that Jeanne D'Arc fell a sacrifice to the blind zeal and superstition of this bishop, and others that she became the victim of his time-serving ambition. However this may be, he has confessed his fault, and perpetuated the remembrance of it by building a chapel to the honour of the Virgin Mary, at the east end of the Cathedral of Lisieux, and by making provision for a mass to be sung daily in it, by the choristers of the Cathedral, to expiate, as is expressly mentioned in the deed of endowment, the false judgment he pronounced against the innocent and unfortunate Maid of Orleans: and yet, observes the same French writer before quoted, we have allowed in our times this very person, whose virtuous and successful conduct deserves the highest praise and should command the warmest gratitude, to be made the subject of derision in a poem as false as it is licentious; and then concludes his observation by saying, "*Oh crime de Voltaire, hontè de nation.*" The episcopal palace stands near the Cathedral, and has the appearance of a fortress: two round towers, with high spire-like roofs, flank the gate







Drawn by R. Garland

for Winkles's Continental Cathedrals.

Engraved by B. Winkles.

# BEAUVAIS CATHEDRAL.

NORTHERN ENTRANCE

PLATE

London: Published by W. G. & J. S. Winkles, 15, Abchurch Lane, 1847.

of entrance; it is now dismantled and in part ruinous, but in its day it must have been an important and dignified edifice, though at the same time it must have lost much of its effect through the majestic and overpowering grandeur of the neighbouring Cathedral<sup>7</sup>, which we must now describe more particularly and in detail. And first as to its

### EXTERIOR.

We have already hinted at its extraordinary elevation as viewed from a distance; on a nearer inspection that elevation is still more astonishing: and from whatever point the exterior of this Cathedral is seen, the more attentively it is examined, the more admiration it inspires; fresh beauties continually unfold themselves to the eye of the delighted amateur, and the longer he lingers on the spot, the more reluctant he becomes to quit it.

The whole exterior of this Cathedral is bold and majestic in its dimensions, graceful in its proportions, rich and delicate in all its wonderful display of detail, and especially as regards the north and south ends of the transept. The face of the latter indeed presents what may be called a blaze of decoration, which perfectly dazzles and bewilders the spectator.

Both fronts of the transept are very superb examples of what has been called in France the Flamboyant style of architecture, from the flame-like form of its tracery and panelling; it is the latest style of Gothic in France, and answers in its date and application to what in England has been lately denominated the perpendicular style, because its tracery and panelling assume principally that direction. The plan of both these fronts is the same, and the usual one of a gable end flanked with projecting buttresses of whatever form, a portal with a large window above, divided by a horizontal gallery, another horizontal gallery above the window, and the gable itself above all. Each one of these beginning with the portal projects in order before the other, which gives the portal a depth unknown in English churches. But though the general plan be the same in both, the north and south ends of this transept, yet there are differences in the detail of each which are worthy of remark.

The north transept is one of the examples of the Flamboyant style, which has more of the character of the English perpendicular than is commonly to be met with. The portal has its arch moulding adorned with three lines of free tracery; and its sides by very rich brackets, canopies, pinnacles and niches.

<sup>7</sup> Speaking of the bishop's palace at Beauvais, the same enthusiastic admirer and champion of Jeanne D'Arc, declares that he never could behold it without horror, because it was once the residence of that unjust judge, by whose sentence she perished in the flames.

The tympanum is flat, beautifully sculptured with a genealogical tree, with escutcheons hanging from each branch, and with good rich panelling. The entrance is divided into two doorways by a stone pier carved into the form of an upper and lower niche with canopies and pinnacles; each door has a straight topped arch under one larger one of the same kind. The original wooden doors remain, and are exceedingly well executed, and of very rich and beautiful design. The portal has a triangular or straight canopy, adorned with a few large crockets, and was once doubtless finished with a pinnacle, which has by some accident or other disappeared. In England a canopy of this date would have been a flowing one, and terminated by a sort of flower, which from its position has been called a finial. The first gallery is solid masonry, ornamented with plain simple and good panelling, and crosses the above-named canopy; the second gallery is bold, open flowing panelling with pinnacles at intervals; the third gallery is also of open panelling, but of a different pattern, and the gable is enriched with deep and bold panelling ending in pinnacles which shoot through the outline of the gable. The head of the great window has very rich flowing tracery, forming a sort of rose or wheel. The buttresses are plain and bold, and in the angle of the eastern one is placed a turret which contains a staircase.

The principal difference of the south end of the transept, and that which strikes every one at first sight is, that instead of the usual projecting buttresses, it is flanked with turrets, which are circular in the lowest and highest stories of them, and polygonal in their intervening portions. They are also of a spiral form, decreasing gradually in diameter as they ascend, and are moreover entirely covered with the boldest and richest conceivable examples of niches and canopies, panelling and pinnacles. The other differences are not so striking to a casual observer; they are these—the first gallery is open, and does not cross the portal canopy: the next gallery is open, but has no pinnacles. The arch mouldings of the portal, as well as its sides, are filled with three rows of rich canopies and brackets, which once had statues, but these disappeared in those perilous times, which had well nigh swept away every thing which was valuable in the arts as well as in religion and morals. This portal forms the principal entrance into the Cathedral, and is ascended, as was observed before, by a flight of fourteen steps. It is adorned besides with a peculiarly elegant specimen of free tracery, hanging down from its exterior arch like an edging of lace, or ornamental fringe in stone. The great window above this portal occupies the whole space between the flanking turrets, and the head of it is filled with a large circle full of tracery of the most rich and





Drawn by R. Garland.

for Winkler's Continental Cathedrals.

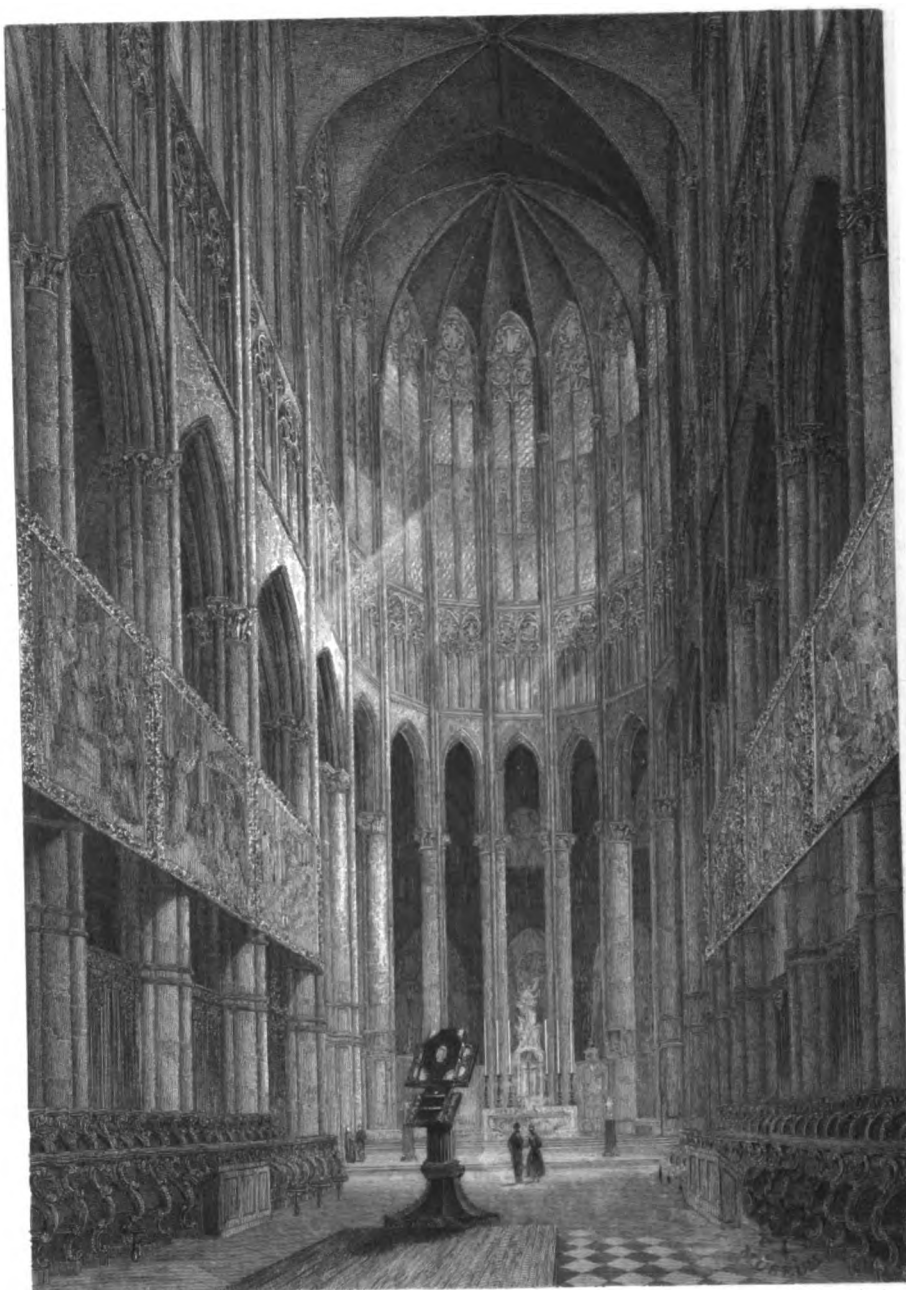
Engraved by B. Winkler.

BEAUVAIS CATHEDRAL.  
SOUTH TRANSEPT.

Engraved and Coloured July 1851 by Charles T. Fisher, Dover.







Engraved by J. G. Smith

Engraved by J. G. Smith

Engraved by J. G. Smith

BEAUVAIS CATHEDRAL.  
THE CHOIR

1119

View of the Choir of Beauvais Cathedral, taken from the West End



beautiful description, of similar design and workmanship to that in the northern end of the transept. The gable above the window and the spandril spaces are alike elaborately decorated. To go more into the description of the external decoration of Beauvais Cathedral would not only be intolerably tedious, but would give the reader no just idea of its majestic splendour, we must refer him to the plates which accompany and illustrate this account of it, and which will, it is hoped, be more satisfactory than any farther description of the exterior, and supersede the necessity of it. With regard to the date of this portion of Beauvais Cathedral it is ascertained to have been begun in the year 1500, when Villiers de Lisle Adam was bishop of this see, who laid the first stone of this transept with all the pomp and splendour which the ceremonials of religion could bestow. The work, however, was not completed till the year 1555: which were it not known by well authenticated documents, might be safely concluded from the style of some of the detail, especially of the interior.

#### INTERIOR.

The first impression on entering the Cathedral, or rather the choir of Beauvais, is truly magical; the second, that of danger from the enormous and exaggerated height, which is perhaps after all more wonderful than pleasing. Mr. Whewell, in his work before alluded to, compares Amiens Cathedral to a giant in repose, and this of Beauvais to a tall man on tiptoe, a very happy illustration of the effect produced by them upon the mind at first sight, though from the superior height and noble breadth of Beauvais Cathedral, it might without any impropriety be called a giant on tiptoe. There is a great similarity between the choirs of these two Cathedrals, though differences do exist in the detail, as well as in the dimensions and proportions, which a closer examination readily detects. The pier arch spaces are narrower, the clerestory windows much taller, in this Cathedral, than in that of Amiens. Here too we find the vaulting in six compartments, so common in Germany, but rare in France; probably this plan was adopted for greater security after the vaulting had twice fallen in. The principal charm of the choir of Beauvais resides in the apse. There is especially a peculiar dignity and grace about the apsidal columns and arches, a just idea of which it is not in the power of language nor of the pencil to convey to the mind. The form, the dimensions, and proportions of this heptagonal termination of the choir of Beauvais Cathedral, produce a fascinating effect upon the beholder. The remaining and greater portion of the choir is disfigured first by a double row of stalls on

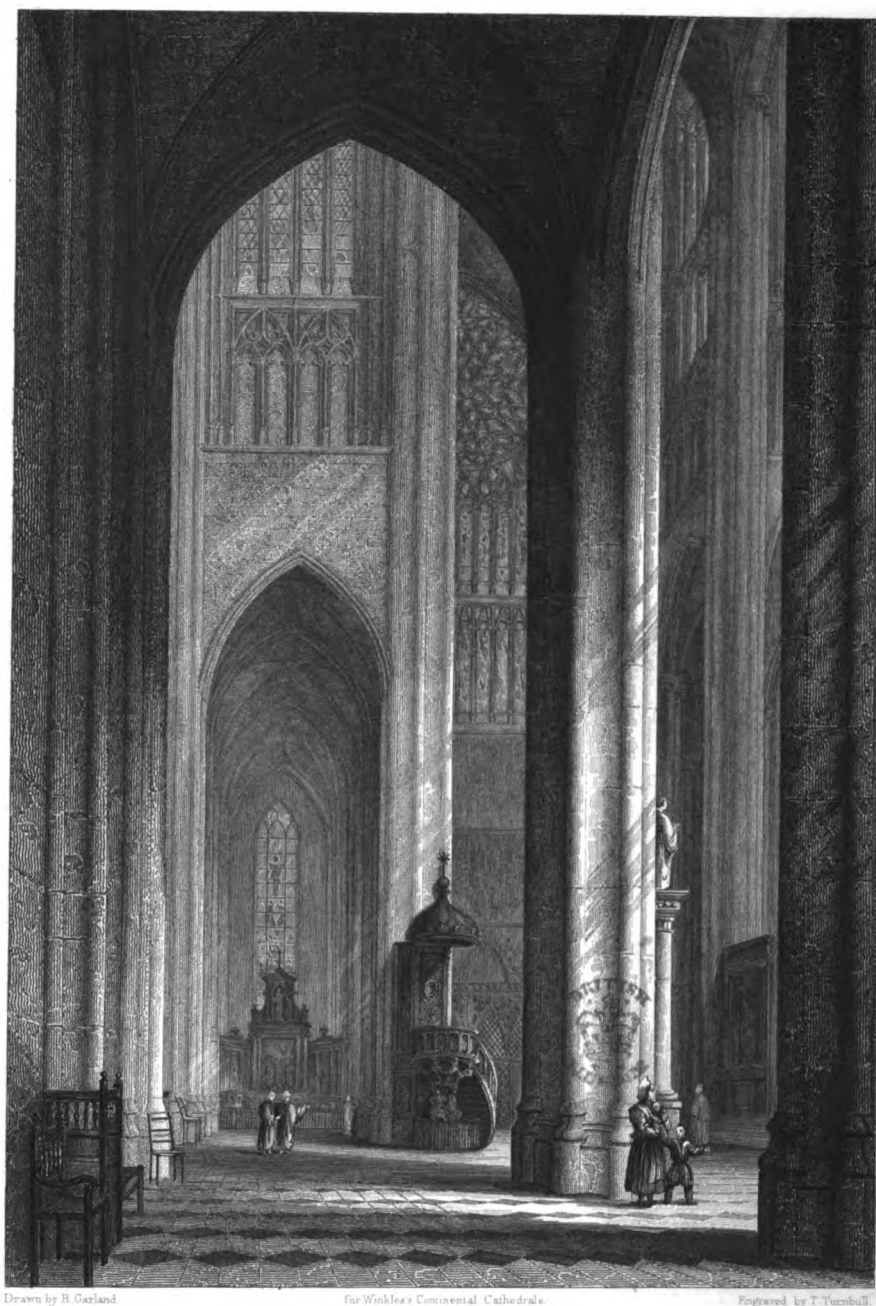
each side of it, one a little elevated above the other, very mean and incongruous; secondly, by eight pieces of Beauvais tapestry, suspended in frames, four on each side, about half way up the pillars. They are copies from Raffaell's cartoons, and are much esteemed; we do not, therefore, find fault with the things themselves, but with their situation; we would rather see them in the town-hall, than in the Cathedral; which we repeat, they positively disfigure.

All the Continental nations are very partial to such adventitious furniture (for we cannot grant it to be decoration) in their churches at all times, and especially during festivals. This custom in the estimation of an architect is more honoured in the breach than in the performance of it: it spoils the effect of all architecture, and especially of the Gothic. It should be remembered that in Gothic churches the decoration is worked in with the structure itself; that the columns have their garlands in their capitals, the walls their drapery in their panelling; and their ornaments in niches, with their statues, brackets, pendants, and pinnacles; that the arches are already adorned in the best manner possible by their mouldings and alternate rows of statues and foliage; that, in short, the building comes dressed out for a *fête* from the hands of the architect and sculptor; it is, as it were, born with its holiday suit on, and therefore any thing superadded, proves not a decoration, but a blemish.

The pavement of the choir is all of marble, and the mosaic work very beautiful; it is higher than the pavement of the transept, from which it is ascended by four steps. The high altar is placed with its back against the centre intercolumniation of the apse; is of modern design, and has nothing about it to recommend it to the particular notice of the visitor of taste; it is approached from the stall part of the choir, first, by two steps; then, after a level space of perhaps thirty or forty feet in length, by four more. The choir is fenced out from the side aisles all round by a modern wrought-iron palisading, very good in itself, but altogether out of place here.

The screen which once separated the choir from the transept is gone, but deserves to be mentioned as a costly and superb work of art; it was all of marble, and was adorned with statues of first-rate merit. The twisted columns of black marble were wonderfully well executed, and used always to be pointed out as worthy the admiration of the intelligent visitor; but they were more curious than beautiful, and belong to a style of architecture which happily had but a short reign, since the effect was never thought good enough to repay the trouble and expence of working it. After all, the destruction of





Drawn by R. Garland.

for Winkles's Continental Cathedrals.

Engraved by T. Turnbull.

ALBERT WALKER, CARICATURIST.

THE AISLE OF A TRANSEPT LOOKING NORTH.

THE CATHEDRAL OF ST. BASS, FRANCE.





Drawn by Hubert Brown from a Sketch by A. Gerland

for Winkler's Continental Cathedrals

Engraved by H. Winkler

EMMAUS CATHEDRAL, A. D.

NORTHERN SIDE OF CHOR, SHOWING PORRINO'S MONUMENT & THE ANCIENT CLOCK

THE MONUMENT OF PORRINO, A. D.

this screen cannot be much regretted, since it did not correspond with the architecture of the Cathedral. The present screen is of wood, and of the meanest sort of modern French architecture.

The choir has double side aisles on each side; the outer aisle round the apse, being formed into seven chapels, inserted between the buttresses, which are produced inwards, and form the sides of these chapels, their eastern ends are each three-sided bays, with windows in each side; their western ends are open to the aisle which runs round the apse. Beginning with the northern extremity of the apse, and proceeding round it to the southern, the chapels are dedicated in order to the following saints:—

1. Magdalene. 2. Sebastian. 3. Anne. 4. Virgin Mary. 5. Lucien.
6. Vincent. 7. Denys.

The other chapels in the Cathedral are six in number, one on each side of the north and south entrance of the transept, and two, on the south side of the choir, inserted between the buttresses, which are produced inwards, as in the case of the apsidal chapels. These chapels are dedicated thus:—

1. The Sacred Heart, at the north-west corner of the transept.
2. The Sacrament, at the north-east corner of the same.
3. The Dead, at the south-west.
4. The Font, or Baptistry, at the south-east corner of the transept.
5. St. Angadreme, which is the one nearest the transept of the two in the side aisle of the choir to the south. And lastly,
6. St. Joseph, next to St. Angadreme, with the internal prolongation of the same buttress as the partition wall between them<sup>8</sup>.

The monument of Cardinal Forbin is in the north aisle of the choir, attached to the wall; it is of beautiful design and excellent workmanship. The cardinal is represented on his knees, with his hands joined together in the usual attitude of prayer.

The ancient Cathedral clock stands close to this monument, and is worthy of something more than a passing glance; the case is of wood, and is a good specimen of the Gothic of the middle of the sixteenth century.

In the absence of all authentic documentary evidence, the choir of Beauvais would plainly appear to be a work of the thirteenth century, from its similarity to those buildings which are ascertained to be of that age. But

<sup>8</sup> The vaulting of all these chapels is of the same date and style as that of the choir, with the exception of that in the chapels of The Sacred Heart, and of The Dead, in these two instances, which are exactly similar to each other, the vaulting is of a much more complicated description, and of the same date with the western side of the transept, in the north and south corners of which they are situated.

in judging of the date of this or any other church in France from its style of architecture, the English amateur must be reminded that the Gothic of France is always a little in advance of that of England, and in each successive period of it, is bolder and lighter, in respect to the whole building, as well as more decorated and more delicate in respect to its detail.

Some architects, in comparing French and English Gothic together, have observed that the latter is to the former, what Doric and Ionic are to Corinthian and Composite; and certainly the most enriched light and delicate examples of the pointed style which can be found in England, are plain, simple, and even severe, when compared with the best specimens of the corresponding age of the same style of architecture in France.

We are not left to conjecture, however, respecting the date of the choir of Beauvais Cathedral. When the second Cathedral, which as ascertained bore the date of 991, was destroyed, Miles de Nanteuil<sup>9</sup>, bishop of Beauvais, began to build the present choir in the year 1225, that is, therefore, five years after the foundation stone of the present Cathedral of Amiens was laid, and it was his intention to rebuild the whole Cathedral of Beauvais on a scale corresponding with the wealth, dignity, and importance of the see. The vaulting, however, fell in about fifty years after it was finished, and was reconstructed in the year 1272.

Twelve years afterwards it again fell in, and forty years were employed in reconstructing and securing the third vaulting from a similar calamity: which would have remained in all probability to this day, had it not been for the neglected state in which it was left from the time of the Revolution till the month of December, 1802, when<sup>10</sup> it suddenly fell during the night. This last misfortune has since been repaired, and the vaulting restored as it was before the accident.

In the year 1338, the bishop and chapter chose Enguerrand, surnamed the rich, as their architect, and the work was begun and carried on with great zeal and activity for several years, but it was again interrupted by a succession of national calamities, and not resumed till the year 1500, when, as was before observed in speaking of the exterior of this Cathedral, the transept was begun, but not completed till the year 1555. Soon after this period a central tower was begun, and carried up to the enormous height of four hundred and fifty-five French feet; this tower fell within twelve years after it was finished,

<sup>9</sup> Perhaps the same person, called by Pere G. Daniel. Miles, of the family of Chatillon, who was bishop of Beauvais in 1233, and of whom we shall have occasion to speak again.

<sup>10</sup> Whittington, p. 182, Appendix z.



owing as is thought to its having been built before the nave was there, to add to its support.

M. Gilbert asserts<sup>11</sup> that it was thirteen years in building, and existed only five; that it fell on Ascension Day, in the year 1573, with a frightful noise, and covered the city with a thick cloud of dust. Three of the tower pillars fell at the same time, the two towards the nave, because the nave was not there to assist them in supporting the tower; and the third, because it had been weakened by the construction of a staircase within it. Great haste was made to clear the Cathedral of the ruins of this short-lived tower, and to proceed with the necessary repairs. The three pillars were rebuilt, but in a very different style from the fourth, which remained uninjured. The plan of them is cylindrical, with the surface hollowed out into eight wide and deep flutings, and the spaces between each fluting are rounded off, so as to have somewhat the appearance of slender shafts running up the whole length of the great column, which has neither fillet nor capital, but falls in with the mouldings of the arches and ribs of the vaulting. All the western pillars of the transept are of the same style, and probably of the same date.

Since the Revolution a very low tower has been demolished, which was situated near the south end of the transept. It was of a very early age, probably of the same date as the Cathedral before the present, and left standing after that was taken down to serve for a belfry till the new Cathedral was finished; it was surmounted by a pyramidal roof of wood, covered with lead.

The building of the central tower is said to have been determined upon, instead of proceeding with the nave, (the eastern extremity of which was begun), in consequence of the fame which Michael Angelo had obtained by the construction of the dome of St. Peter's Church, at Rome. The architects, whose names were Waast and Maréchal, wished, it is said, to shew that the Gothic style was capable of reaching a greater height than that of the Greeks and Romans; and had they not (observes Mr. Whewell) in some measure forgotten or neglected the principles of the Gothic architects of the better times of the art, perhaps their boast might have been verified; as it was, the architect who was sent to examine the tower, when it was suspected to be dangerous, had but just time to warn the congregation of its approaching fall, which took place before he reached the bottom.

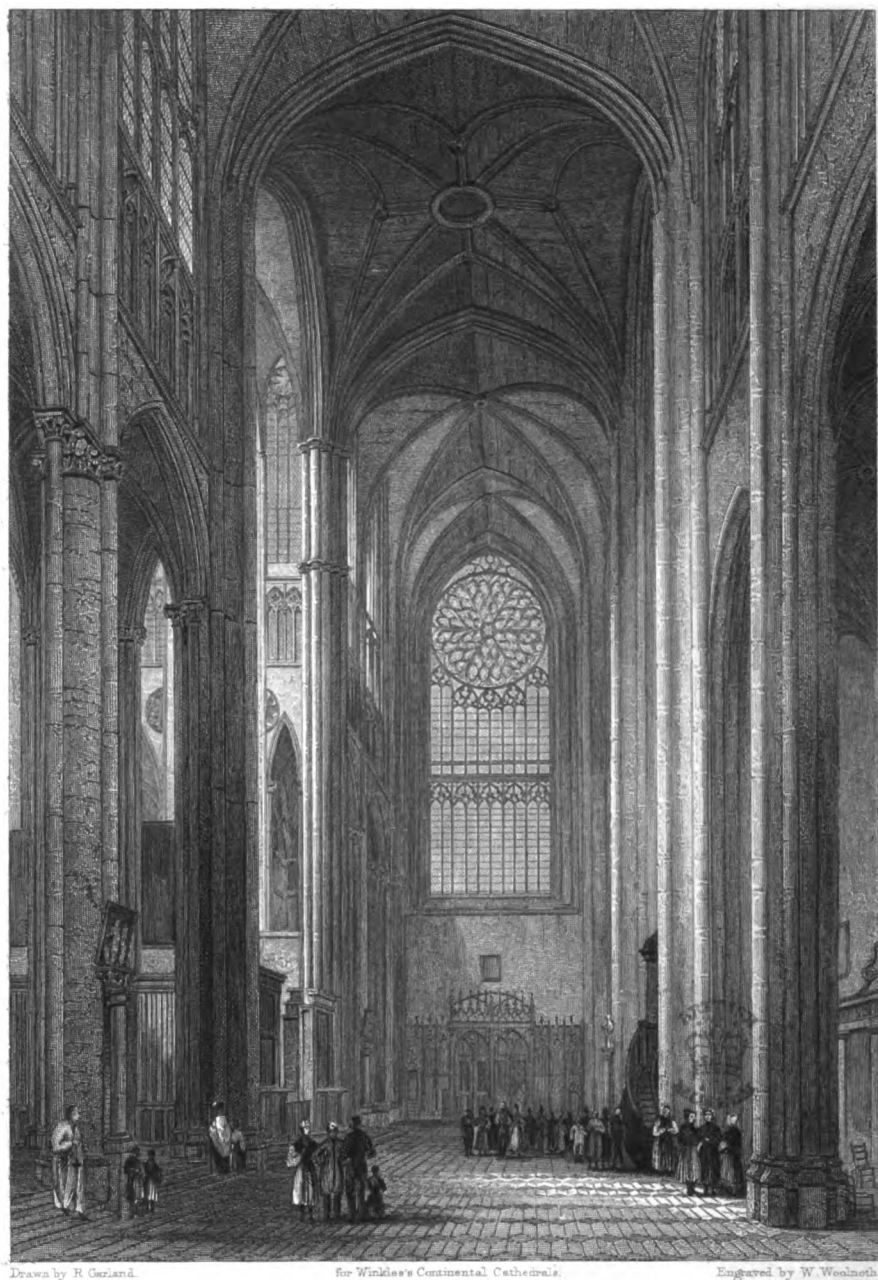
M. Dorgebray, who resides at St. Lucien, near Beauvais, has the original drawings of this tower, and obligingly allowed M. Gilbert to take copies of

<sup>11</sup> Notice Historique et Descriptive, de l'Eglise Cathédrale de St. Pierre, de Beauvais, par A. P. M. Gilbert.

them, who, in his pamphlet on the subject of this Cathedral, has given on a reduced scale a drawing of the whole tower; it is only lithographed, and the detail is but slightly made out and not very correct; but the dimensions, proportions, and general outline of the whole, are clearly defined, and may be depended upon. It is certain that the tower rose above the vaulting of the choir and transept to the height of two hundred and eighty-eight French feet. The first story of it above the vaulting was a square of forty-eight French feet, in each side of it a large pointed window, filled with good tracery, occupied the whole space between the delicate angular buttresses, which rose above this story of the tower in the form of lofty crocketed pinnacles. The second story was octagonal, and rose from within the first, and was attached to the pinnacles of it by two sets of light flying buttresses, one above the other; the eight sides of this story were all filled with pointed windows, of course smaller, but of similar design with those in the square story below. The slight angular buttresses of this second story were also lengthened out into slender crocketed pinnacles, which were attached to the third story of the tower (octagonal also) by two sets of flying buttresses, one above the other; the eight sides of this story were entirely occupied by pointed windows, of more simple tracery and with very elegant canopies; the angular buttresses of this octagon terminated in pinnacles, which did not rise much above the parapet; from within this rose another octagon story, whose sides were filled with canopied windows, between the angular buttresses, terminated by crocketed pinnacles, which, with the canopies of the windows, were elevated very much above the parapet; upon this third octagon was set a beautifully proportioned and richly crocketed spire, which was finished with a cross. The parapets of the square tower and of the three octagons were all open, and of various and beautiful design. The windows of all the four stories were adorned with very brilliant stained glass; as the lowest octagon rose from within the square tower, and each successive octagon from within the lower one, the whole had the appearance of a spire upon a tower; internally each story was vaulted, but so that the whole height was visible from within the Cathedral. One can scarcely imagine the effect which the looking up into this tower must have produced, which was from the pavement of the Cathedral to the highest point four hundred and fifty French feet in height. On the days of religious solemnities, an immense lamp was suspended from the top, and hung about midway down the tower; this was seen at great distances from the city in the night, and must have had a singular and beautiful effect.

To close up the opening which the falling of the tower had occasioned in





Drawn by R. Ozian.

for Winkler's Continental Cathedrals.

Engraved by W. Woolnath.

# BEAUVAIS CATHEDRAL.

VIEW FROM THE NORTH TRANSEPT.

Engraved from a drawing by Charles H. Webb, 1856.

the central part of the transept, a vaulting of wood was constructed similar to the choir vaulting; the outer roof was also replaced, and above it was raised a belfry, covered with lead, very unworthy of its situation, in which were placed in the year 1576 four bells.

These repairs were made by the munificence of Charles IX. and of Cardinal Charles de Bourbon, bishop of Beauvais. The vaulting of the transept from the centre to the end which abuts upon the street of St. Peter, which was also injured by the falling of the tower, was now repaired. That end of the transept was built by Francis I., who did it to manifest his gratitude to the chapter of the Cathedral, who had given from their own funds a large sum towards the ransom demanded for his liberty when he was a prisoner in Spain. His return to France took place in the year 1525.

The transept being finished, the building of the two first compartments of the nave towards the choir was continued, the foundations of which had been laid a long time, but the insufficiency of the sums destined for this immense undertaking, caused the bishop and chapter to suspend the work, and to close up the Cathedral with a plain and strong wall of stone.

The author of Travels in France, so often quoted on this subject, in his enthusiastic admiration of this Cathedral, has observed that no one will venture to recommence the building of the nave, from despairing to erect one, as light, as lofty and as bold as the choir and transept, to which it must be joined.

The pulpit is placed against the north-west pillar of the tower, and though in itself a good piece of carved wood work, is modern, and therefore does not suit the place it occupies. In several other parts of this Cathedral very ordinary and incongruous wooden wainscot is to be seen, the removal of which would never be regretted by the admirers of Gothic architecture.

The stained glass in the windows, though it has suffered both from the effects of time and revolution, has been in a great measure preserved, and is still a principal feature in the internal decoration of the Cathedral of Beauvais. It was executed at the very best period of the art, and is exceedingly rich and glowing; that which adorns the roses or wheels in the north and south ends of the transept is believed to be the work of John and Nicholas Lepot. That in the north is excessively brilliant; it represents the sun diffusing its rays in the middle of a deep blue sky studded with stars; in the lights beneath this rose are placed several female figures of saints.

In the south window the artist has placed some saints and prophets, and the portrait also of the famous Jean Francis Fernel, physician to Henry II.;

this was a compliment paid to the most skilful physician of his time, who was born in the year 1496, at Montdidier, about ten leagues from Beauvais. There is also some very beautiful stained glass in the chapels; in a window of one of them the figures of St. Peter, St. Paul, and St. John, are to be seen. St. Paul is particularly well drawn in an attitude and manner which reminds the spectator of the apostles of Rafaell. The figure of St. John is also very striking. This glass is the work of Angrand, or Enguerrand le Prince, another famous painter on glass, who died in the year 1530. In a window of another chapel above the altar is seen a crucifixion, a St. Christopher and a St. Hubert, after the designs of Albert Durer, which are believed to be by the same hand. In the same chapel, a virgin contemplating a dead Christ, after the descent from the cross, is placed between the portraits of the donor of the glass and his wife; all this glass of the sixteenth century is very admirable for its designs, its colouring, and its general effect.

Upon the vaulting of the northern arm of the transept, near the great window, is to be seen the date 1550; upon that part which joins the choir vaulting, the date 1577; upon the vaulting of the two first portions of the choir, the date 1575, is twice repeated. The latter dates indicate the times when those portions of the vaulting were finished, which were reconstructed after the falling of the great central tower. The former date shews equally the period when the first vaulting of the transept was finished.

The Cathedral of Beauvais possessed formerly a library of curious books and a great number of relics; and a modern French writer observes, that in spite of the truly infernal spirit of destruction which hovered over the calamitous epochs of 1793 and 1794, many very valuable and curious *morcel*s remain, and are still to be seen in the treasury.

The internal dimensions of this Cathedral are as follows:—

Height from the pavement to the highest pitch of the vaulting, one hundred and fifty feet nearly.

Length of the choir, from the screen to the centre of the apse, exclusive of the aisle behind it, and apsidal chapels beyond, one hundred and twenty-five feet.

From the back of the choir to the end of the Virgin Chapel, thirty-six feet.

Breadth of apsidal chapels generally, nineteen feet.

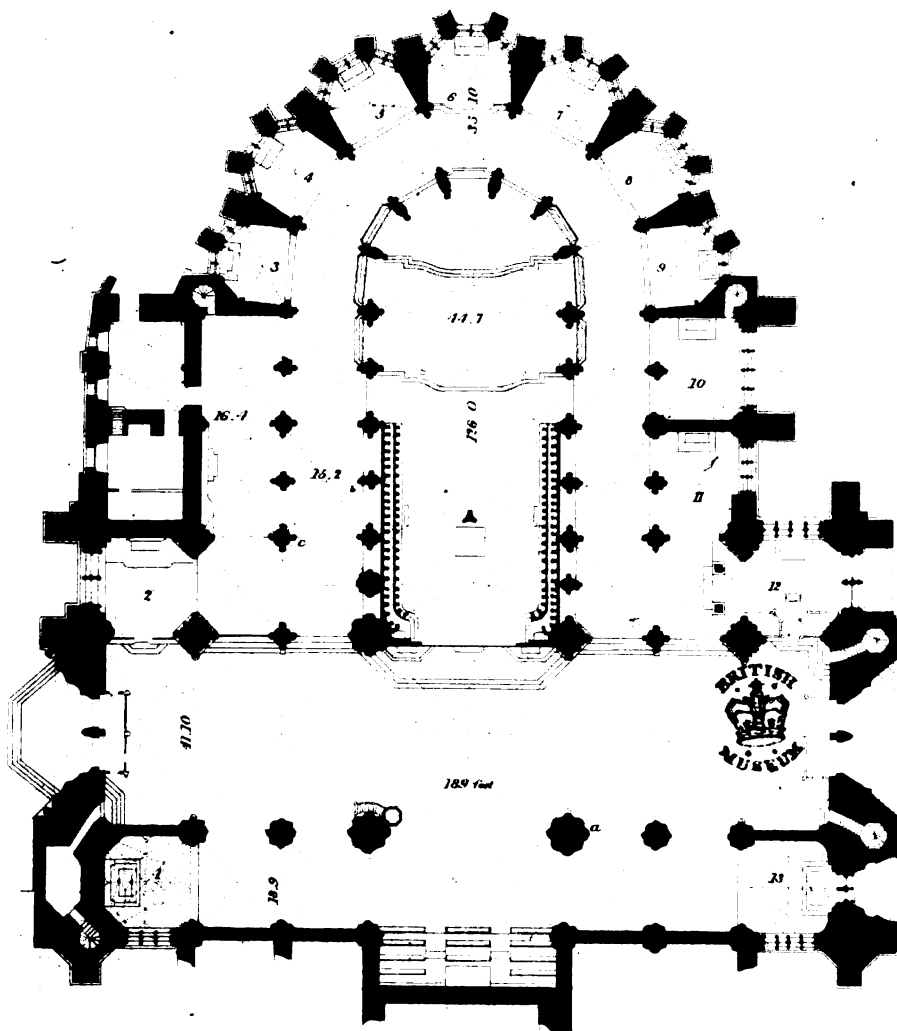
Breadth of choir in the clear of columns, exclusive of aisles and chapels, forty-four feet six inches.

Breadth of side aisles about fifteen feet.

## NEAUVAIS CATHEDRAL.

## CHAPTERS

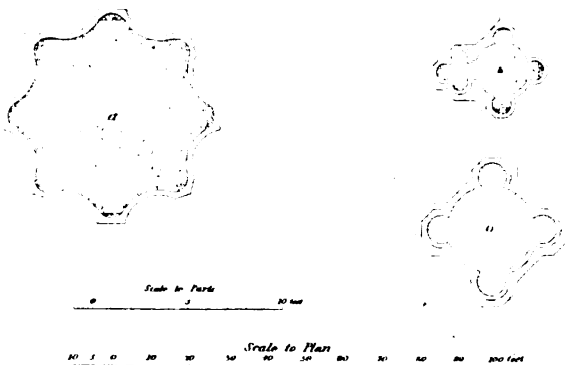
- 1 *Sacred Heart*
- 2 *Sacraments*
- 3 *Magnificat*
- 4 *Saint Sebastian*
- 5 *Saint Anne*
- 6 *The Virgin Chapel*
- 7 *Saint Lucan*
- 8 *Saint Vincent*
- 9 *Saint Denys*
- 10 *Saint Joseph*
- 11 *Saint Agnès*
- 12 *Chapel of the Font*
- 13 *Do' of the Dead*



Leah, 16, is "driving" by a car and "told"

for Windows: Continental Records

— 2 —



• *Journal of the American Medical Association*, 1997; 277: 1001-1005





Breadth of side chapels, seventeen feet.

Length of transept, one hundred and eighty-nine feet.

Breadth of transept in the clear of columns, forty-two feet.

Extreme length of the Cathedral, from east to west, about two hundred and sixty feet.

Before that Revolution, which took place at the close of the last century, the bishops of Beauvais were counts and peers of France, suffragans to the archbishop of Reims, and had an annual revenue of fifty-five thousand livres, out of which was paid a taxation at the court of Rome of four thousand six hundred florins. The diocese of Beauvais contained twelve chapters, fourteen abbeys, forty-eight priories, three hundred chapels, and four hundred and forty-two parishes<sup>12</sup>.

Besides those bishops, whose names have been already mentioned as connected with the building, repairing, and adorning the present Cathedral, the names of others have been handed down to us in the ecclesiastical history of France, as eminent for their high birth or talents, or acquired high stations in the state as well as in the church, or for their exalted piety, great learning, and extensive charity; and of some who have made themselves conspicuous by conduct inconsistent with the pastoral office. Of some of these characters a brief notice may be here introduced, as belonging to the history of the see of Beauvais.

Some authors insist upon making St. Lucien the first bishop of Beauvais, although the ancient martyrologies give him no higher dignity in the church than that of the priesthood. However this may be, he has certainly the honour of being the first who preached the Christian faith at Beauvais, and of becoming afterwards a martyr in the cause of it. We are informed that though his preaching was eminently successful among the lower orders, the principal citizens continued in their idolatry for a long time after his arrival among them: that they raised an outcry against him, and accused him of many things before the prefect Julien, who had succeeded Rictius Varus. Julien denounced him and ordered him to be beheaded, together with his companions in the ministry, St. Maxien or Messien, a priest, and St. Julien, a deacon; which sentence was executed upon them in the year 288. The arrival of St. Lucien at Beauvais is placed in the year 245<sup>13</sup>.

St. Rieule, who founded the church of Senlis, in the year 250, came to Beauvais after the death of St. Lucien, and is by some authors called the

<sup>12</sup> Büsching *Geographie Universelle*, tom. iv. p. 263.

<sup>13</sup> *Abrégé Chronologique de l'Histoire Ecclesiastique*, tom. i. p. 136.

second bishop of this see, and by others the first; but it is highly probable that he only preached here occasionally, as it is affirmed by the historian of Senlis that he lived principally there, and died the first bishop of that see.

Hildeman is the next bishop of Beauvais, who is spoken of in terms of the highest commendation; the precise time of his consecration is not known, nor of his death, but he is mentioned as being present at the sixth council of Paris, held in June, 829, and at that of Thionville, in 835.

He was succeeded by Odo, another good bishop, and one greatly beloved and employed in the highest concerns both of church and state. In the year 863 he was sent to Rome by the Gallican church, with letters to the Pope on important business. Both Odo and Hildeman were pupils of the famous learned and pious monk Paschase Ratbert.

Roger de Champagne is mentioned chiefly for his birth, and the dignity which accrued to the see of Beauvais in consequence. He was the brother of Hugh, count of Champagne, who gave him the title and privileges of count of Beauvais, which was afterwards confirmed to him and his successors in the see by King Louis Le Gros.

Prince Henry is mentioned next on the same account; he was the brother of King Louis le Jeune, who granted to him and his successors all the temporal power within the city, both as to civil and criminal causes. The king, however, reserved to himself and his successors in the throne of France the right of interfering, in case any bishop should fail to do justice. Of this proviso Louis XI., better known by the name of St. Louis, very properly took advantage in an affair which happened at Beauvais, in the year 1233, which, together with its consequences, throwing considerable light on the civil and ecclesiastical condition of France at that period, cannot fail to interest the reader, and shall therefore be introduced into its proper place.

This bishop filled the see in the year 1148. He had previously renounced the riches and honours of the world to retire into a cloister. It was in the pious solitude of the abbey of Clairvaux that he heard of his election; for a long time he refused the dignity to which he was called, but at length overcome by pressing solicitations from all parts, and especially by the advice of St. Bernard, he accepted it. He always had in that good man the most perfect confidence: consulted him on all occasions, and regulated his conduct by the advice which he received.

But the next bishop in order of time was one who should have been in the army instead of the church, as the following anecdote of him will sufficiently prove. In the year 1196, Pope Celestine received a letter from Philip, bishop

of Beauvais, who had been taken prisoner in an engagement with the king of England. In that letter the bishop entreats his holiness to prevail with the king to set him at liberty. Celestine reproved the bishop for acting so inconsistently with his profession, but at the same time wrote to the king, interceding in his behalf. Richard, upon receiving the letter, sent the bishop's armour to the Pope, and desired the messenger, when he presented it, to ask his holiness the following question—"Is this thy son's coat or not?"<sup>14</sup>

Miles or Milon, of the family of Châtillon, is the next celebrated name among the bishops of Beauvais, and the one before alluded to, as having been accused by St. Louis of an abuse of the civil power, which as bishop he possessed within the city. The circumstances were these:—

<sup>15</sup> When the time for electing the mayor for the city of Beauvais arrived, party spirit ran so high that many serious consequences were apprehended. St. Louis, to prevent mischief, nominated an inhabitant of the city of Sens. The bishop Miles or Milon de Châtillon, *prelat plus guerrier qu'ecclesiastique*, like Bishop Philip, who lived not long before him, was very much displeased with the king's interference on this occasion. The principal inhabitants were very well contented with the appointment; but the lower orders, greatly incensed by the choice of a stranger, regarded the higher class for their submission to the king's appointment as traitors to their fellow citizens, rose up against them, and in the tumult which ensued twenty were massacred and thirty wounded. The king being then only nineteen years of age, betook himself as soon as possible to Beauvais, with the queen-regent, his mother, to punish this outrage and to restrain the seditious multitude. The bishop asserted that it belonged to him only to punish the guilty; but there was good reason to suppose that in this instance he secretly took their part, and was therefore very far from wishing to punish them. The king thought this a very fit occasion to exert his superior power, and to make an example of those who had been most active in the rebellion. Several were accordingly imprisoned, others exiled, and some were punished by the demolition of their houses and the confiscation of their goods. The king next exacted of the bishop the sum of eight hundred *livres pour le droit de gîte*, that is to say, for the time he had sojourned at Beauvais, in the bishop's palace, which the prelate was bound to pay. The king had staid five days, and the bishop maintained that the *droit de gîte* could only be demanded for one day. The bishop complained loudly of the king's conduct, and refused to pay the sum he demanded of him; but,

<sup>14</sup> Modern Universal History, vol. xxv. p. 428.

<sup>15</sup> Pere G. Daniel, tom. iv. pages 577 et suivantes.

in order to enforce the payment of it, the king seized upon all his temporalities, and left him nothing but a few necessary articles of furniture for his daily use. The bishop next carried his complaint before the archbishop of Reims, his metropolitan, and all the bishops of his province, and no less than five provincial councils were held upon this affair.

The first was assembled at Noyon, when three bishops were deputed and sent to Beauvais, to make judicial inquiry into every thing which had taken place there. About three weeks afterwards a second council was held at Laon, in which the three deputed prelates being come from Beauvais, gave an account of the information they had gained; the council next sent them to the king, to supplicate him on the part of the assembled bishops to restore to the bishop of Beauvais his temporalities, but without effect. The third council was held at Senlis, and decreed that if the king did not within a set time make the restitution demanded of him, all the churches in the province of Reims would be put under an interdict<sup>16</sup>. The bishops of the council went themselves to make the king acquainted with this resolution, but the queen-regent and privy council remained inflexible.

A fourth council was held at St. Quentin, to which came the bishops of Soissons, Châlons, Noyon, and Arras, with some others; the bishop of Laon did not appear, being gone to Rome, where affairs of a private nature called him. The bishops of Senlis, Amiens, and Cambrai, absented themselves also upon various pretexts, which they sent to the council. It was decided in this council that if the temporalities of the bishop of Beauvais were not restored to him by the 8th of November, 1233, the interdict would be imposed upon the whole province of Reims, and gave the archbishop of Reims the power of pronouncing the sentence in the name of the council, and enjoining all the bishops of the province to conform themselves to whatever was done in the city and diocese of Reims.

After this fourth council some proposals of accommodation were made. The archbishop of Reims, together with the bishops of Soissons, Châlons, Senlis, and Cambrai, betook themselves to Beaumont sur Oise, in the hope of terminating this affair in an amicable manner, but they could come to no agreement, so that the archbishop, in conformity with the decision of the council, put his whole diocese under an interdict, and commanded his suffragans to follow his example. The bishop of Noyon alone refused to comply,

<sup>16</sup> By this sentence the doors of all churches and chapels were closed, the divine office suspended, together with the administration of the sacraments, with sometimes the single exception only of the baptism of infants.

but the chapters also refused, and appealed to the pope in their own behalf, which obliged the archbishop to assemble a fifth council, which was also held at St. Quintin, to punish the disobedient bishop and chapters; but he did not find that firmness in this fifth council which he desired, for even those bishops who had complied with his commands in respect of the interdict, seeing the inevitable disorder which must follow, were of opinion that it was now time to think of taking off the interdict, instead of keeping it on any longer. In vain were the pope's letters read, which exhorted all the bishops carefully to maintain the rights of their churches; they appeared alarmed at the consequences of the interdict; and the bishop of Beauvais, no longer reckoning upon their support, carried the matter before the pope, by an act of appeal in which he opposed the taking off the interdict, till the decision of the Holy See could be known; but, in spite of his opposition and his appeal, the bishops of Amiens, Senlis, and Arras, made such strong remonstrances for the taking off the interdict, that the archbishop found himself obliged to comply with their wishes.

The letter which St. Louis wrote to the chapter of Laon, to testify his satisfaction at their having opposed themselves to the interdict, is still extant; it is dated from Compeigne, in the month of December, 1233, and declares—1st. That being in his quality of sovereign, the first temporal lord of the city of Beauvais, he was right in having punished the authors of the disturbances which had happened there, especially as the bishop had failed to restore peace and good order according to his duty. 2dly, That he had exacted of the bishop the *droit de gîte*, with the utmost rigour, because he was with good reason suspected of having favoured the sedition. 3dly, That an affair which could be subject only to a temporal jurisdiction, ought not to be brought before the tribunal of the bishops, who had no right to take cognizance of it, but before the tribunal of the king's court, where he was willing that it should be tried. This affair was not ended till the year 1237. The bishop of Beauvais, who had alone persisted in leaving his diocese under the interdict, took his departure for Rome, about the end of the year 1234, in order to plead himself, his own cause, before the pope; who had written several letters to the king, and the queen Blanche, his mother, to beg of them to look more favourably upon this prelate, but without effect.

Miles or Milon, bishop of Beauvais, however, died on his road to Rome, and was succeeded by Geoffrey de Clermont or de Nesle, who undertook to go on with and support the cause of his predecessor; but he did not live long, and left the same cause in the hands of his successor Robert de Cressonsac, who put an end to it.

The reader will perceive that we do not bring forward the example of Milon de Châtillon as worthy of praise, any more than that of Peter de Cambron before named, or place these prelates among the worthies who have filled the see of Beauvais. All that can be said for the one is that he sincerely repented of his unrighteousness, and of the other that he was an invincible maintainer of the supposed rights and privileges of his see, and died in the defence of them.

Among such, however, as have been worthy of the esteem of good men, we may mention the name of John de Dormans, who, by his own merit, was not only raised to the see of Beauvais, but became afterwards chancellor of France, and a cardinal. He was the son of an obscure person of the same name, and was born at a little village called Dormans on the Marne, in Champagne, from which his father took his name. As a proof of his piety, charity, and love of learning, it should be mentioned that he founded a college, in Paris, which he called Beauvais college, in honour of the diocese over which he presided. He was succeeded in the office of chancellor by his own brother William de Dormans, whose son Miles or Milon de Dormans, was the next bishop of Beauvais, whose virtues and talents entitle him to particular notice. He was the nephew of John de Dormans, bishop, chancellor, and cardinal; and became himself chancellor of France.

He was very serviceable to his country during the minority of Charles VI., under the regency of Louis, duc d'Anjou and Touraine. His preferments followed each other in rapid succession. He was first archdeacon of Meaux, then canon of the rich abbey of St. Quentin<sup>17</sup>, he then became bishop of Angers, was soon translated to Bayeux, and finally to Beauvais.

During the time that he filled the see of Angers, he was made, in the year 1371, president of the chamber of accounts, then chancellor of the duchy of Anjou, and at length (on the resignation of Peter D'Orgemont) chancellor of France; as his father and uncle had been before him. He was translated from Angers to Bayeux on the 7th of August, 1373, and the year following from Bayeux to Beauvais, of which last see he did not take possession in the usual form till the 6th of April, 1375. In full council, on the 1st of October, 1380, he was created and declared chancellor of France, in the king's palace, by the regent, and took the customary oaths to the regent on behalf of the king. He did not live long to enjoy this last dignity. In the year 1383, except his good name, death took from him all his honours and his cares at once, and his remains were interred in the chapel, which he had himself built to his uncle's college of Beauvais, in the university of Paris.

<sup>17</sup> The abbey church still exists, and will bear a comparison with the largest and most magnificent Gothic Cathedrals of France,

Louis de Villiers, brother of Villiers de l'Isle Adam, was elected in 1481, and was grand master of the order of St. John of Jerusalem.

The next which should be remembered in the list of bishops of Beauvais is the Cardinal de Châtillon, brother of the Admiral de Coligni. He was greatly and justly beloved by all the inhabitants of the city and diocese: he was certainly, however, strongly biassed in favour of the Protestant doctrines, and was on that account brought once into great jeopardy in his own palace<sup>18</sup>.

In the year 1561, a difference of opinion on the subject of religion had introduced at court a bad feeling among the great, and produced also at the same time great dissensions in the provinces. Nothing was heard of from one side and the other but the names of Papists and Huguenots, names invented by the one party to vex and insult the other. The preachers stirred up the people on all sides to prevent the Colignis establishing the public profession of the new doctrine in the provinces, which they however flattered themselves they should effect in the end. Disturbances had already arisen at Paris, Amiens, and Pontoise, and now also had commenced at Beauvais, owing principally to the conduct of the Cardinal de Châtillon, who being come to keep the feast of Easter in his own diocese, instead of performing mass on Easter Sunday in his Cathedral, celebrated the Lord's Supper in the chapel of his palace, after the Calvinistic mode, with those of his own household, and such as were of the same opinion in the city<sup>19</sup>. The report of these proceedings was soon spread in the city, and the Roman Catholic populace were so irritated by it, that many of them ran about the streets as if they were seized with a sudden fit of frenzy, and forced themselves into some houses<sup>20</sup>; among others they took a schoolmaster, who was teaching some children the general catechism, and burnt him without any ceremony. They also took arms and surrounded the bishop's palace, and would probably have burnt it to the ground, had not the bishop appeared at a window in his robes as cardinal, which appeased the insurgents, who retired for that time perfectly satisfied, without doing any injury to the bishop or his palace. This commotion at Beauvais happened soon after the coronation of Charles IX., which took place at Reims, on the 15th of May, 1561, and was performed with the usual ceremonies by the Cardinal de Lorraine, who was then the archbishop of the province.

The ceremony of the coronation, which could not be held sooner, was the pretext for deferring the meeting of the states, which was to have taken place in the same month.

<sup>18</sup> Pere G. Daniel, tom. x. p. 140.

<sup>19</sup> Abrégé Chronologique de l'Histoire Ecclesiastique, tom. xxxii. p. 90.

<sup>20</sup> Histoire Ecclesiastique, tom. xxxii. p. 91.

Cardinal de Lorraine, before the court left Reims, represented in the privy council with much vehemence the disorders caused in most of the provinces by the negligence of the magistrates in not seeing the edicts respecting the Huguenots duly observed. The cardinal declared that the number of the Huguenots was increased to that degree that the worst might be apprehended for the established religion of the kingdom; that the priests could not say mass, nor the preachers ascend the pulpit without danger of being insulted; and that nothing was heard of on all sides but tumults and massacres<sup>21</sup>.

This statement of the cardinal archbishop of Reims was but too true not only at Beauvais, but in every city and town of the Isle of France and Picardy, the agitation was frightful, and the mischief which ensued most deplorable.

As soon, however, as the king was made acquainted with the real state of things, he sent Francis de Montmorency, governor of the Isle of France, to Beauvais, and with him the judges of the court royal of Senlis. After having discovered the authors of the sedition and the most prominent actors in it, they punished only two of them; but seeing at the same time the urgent necessity of some immediate remedy against these disturbances in future, a declaration was sent to all the governors of provinces, and to the royal courts, by which it was forbidden to call the Roman Catholics, Papists; and these were also forbidden to call the Protestants, Huguenots. It was also ordered by the same declaration that all those who had been put in prison on account of their religion, before the first edict, which set them at liberty, had been issued, should be immediately released; that all those who had left the kingdom from the commencement of the reign of Francis I. might return to France, and enjoy the restoration of their property, with entire liberty of their persons, provided that they lived as Roman Catholics, and without giving offence to any one; and that those who would not return on such conditions, should have the power to sell their property, and to retire elsewhere.

This declaration, however, was never confirmed. The parliament forbid the publication of it at Paris, and made some remonstrances upon it before the king; as well, because contrary to custom it had been sent to the governors of provinces, and not to the king; as, because it gave to every one the liberty to profess what religion he pleased, which was contrary to all precedent in the kingdom from the time of Clovis.

Réné Potier shone in the assemblies of the clergy. He was a man of brilliant talents and vast learning.

Augustin Potier, brother of Réné, a prelate full of that sweetness and

<sup>21</sup> Pere G. Daniel, tom. x. p. 141.



Christian affability which captivates all hearts, and of that zeal which nothing could damp, was bound in the strictest ties of friendship with St. Vincent de Paul; he called him often to Beauvais, in order to consult with him upon the best means of advancing more and more the glory of God and the welfare of those who were committed to his charge. He founded an hospital for old men and orphans, and he established a seminary, where the youth of the diocese destined for holy orders were to go, in order to conform themselves to the manners and to make themselves acquainted with the duties of their calling before they entered into it. This good bishop was grand almoner to the queen Anne of Austria.

Toussaint de Janson Forbin, whose white marble monument we have already noticed among the ornaments of the interior of the Cathedral, was created cardinal in the year 1690; to extraordinary piety, he united all the qualities requisite to form a perfect diplomatic character. He was sent to Poland, and had the address to cause the great Marshal Sobieski to be elected king.

Lastly, let not the name of Francis Joseph de la Rochefoucault, ninety-second bishop of Beauvais, be forgotten. He had great affability of manners and a kind heart; his wealth was more for the poor than for himself, and he esteemed himself happy when he found an opportunity of comforting the unfortunate. His constant attachment to his religious principles and to the monarchy caused him to be arrested during the Revolution. He was massacred at Paris, the 2d of September, in the year 1792.

Four councils have been held at Beauvais. The first we read of was assembled in April, 845, by which the famous Hincmar was duly elected archbishop of Reims. Eight bishops were present, who, at the same time, presented a petition to the king Charles, requesting of him the restitution of all ecclesiastical revenues, his protection in future against those who robbed their churches, and the confirmation of their charters; the king granted the petition, and confirmed it with an oath.

The next council was held on the 6th of December, in the year 1114, when the emperor Henry was excommunicated by Conon de Preneste, the pope's legate; at the same time great complaints were made against Thomas, lord of Marle, who had laid waste several dioceses by his robberies, and exercised unheard of cruelties. The legate excommunicated him, although absent, declared him infamous, deprived him of the order of knighthood, and of all rank.

A third council was held here on the 18th of October, in the year 1120, at which twelve bishops were present, and the same legate of the holy see,

Conon de Preneste, presided. The particular object of this council was the canonization of St. Arnoul, of Soissons.

The fourth council had for its object a very important question; it was assembled in the month of May, 1160.

After the death of Pope Eugene III., which happened in the year 1153, there had been two popes in five years, that is to say, Anastasius IV. and Adrian IV. After the decease of the last mentioned pope, in the year 1159, a double election took place, which did not fail to produce a schism in the church of a fearful description. The two which were at that time elected were Roland, cardinal of St. Mark, who took the name of Alexander III., and Octavian, cardinal of St. Cecilia, who took the name of Victor IV.

The kings of France and England assembled their bishops together in council in the month of May, 1160, to decide which of these two had been duly elected, and to which they should therefore submit themselves as the true pope.

Louis le Jeune convoked the French bishops together at Beauvais, perhaps because his brother Prince Henry was at that time bishop of this see.

Henry, king of England, summoned his bishops to meet together in council at Neufmarche, and in both councils, with one consent, Roland, cardinal of St. Mark, was acknowledged to be the only and true pope, who had before assumed the name of Alexander III<sup>22</sup>.

When that truly terrific season of the Revolution had passed away, which humanly speaking, was the natural consequence of previous misrule, and religiously speaking, the just but severe judgment of Heaven upon the whole nation for a long and continually increasing neglect of every duty both to God and man, and when the religion of their forefathers, together with the public profession and exercise of it was restored to the people of France, Beauvais became again the see of a bishop<sup>23</sup>, though shorn of all its temporalities and civil honours and privileges, and of a great part of its revenues.

The first bishop who was nominated to the new see was Claude Louis de Lesquer, who possessed the esteem and veneration of all the clergy of his diocese. He was a few years afterwards translated to the see of Rennes.

He had for his successor Francis Jean Hyacinthe Fentrier, called in 1828

<sup>22</sup> Pere G. Daniel, Histoire de France, tom. iii. p. 578.

<sup>23</sup> The concordat of 1801 suppressed the bishopric of Beauvais, and added its diocese to that of Amiens. It was, however, re-established in the year 1823, by virtue of new arrangements between Pope Pius VII. and Louis XVIII., though with different boundaries. The diocese now extends over all the department of the Oise, which, besides the ancient diocese of Beauvais, contains all that of Senlis, a great part of that of Noyon, and some portions of other neighbouring sees.

to the administration of ecclesiastical affairs, whose premature death has been a subject of sorrow and mourning to the whole diocese.

The present prelate is Jean Louis Simon le Mercier, who was nominated on the 10th of September, 1832, and consecrated on the 10th of February, 1833<sup>24</sup>.

The Cathedral church itself, though it suffered greatly, as we have already remarked in the former pages of this description of it in respect to its vaulting, windows<sup>25</sup>, statues, books, and relics, has notwithstanding survived the destructive period which once threatened its utter demolition. The service of the choir is again heard rising up and echoing round its sublime vaulting, and filling with its louder strains the remotest chapels of the saints, and every corner of this renowned Cathedral. Its preservation is a source of great satisfaction and delight to the professional and amateur architect, and not only to them, but to all those whose talents and education enable them to appreciate the sublimest efforts of the art.

The circumstance of this edifice being once more a Cathedral church, dignified with the presence of the bishop of the diocese, and resounding with the service of the choir, though it can of course add nothing to its merit as a building, nor to the astonishment and delight with which it cannot fail to be viewed by all intelligent beholders, must nevertheless be gratifying to those, who love peace and order, better than strife and confusion, and the public worship of the Christian religion under any form, better than entire apostacy and the rankest infidelity.

<sup>24</sup> We beg to acknowledge most gratefully our obligations to the present bishop of Beauvais for his kind attention, and more especially to Monsieur Barraud, canon of the Cathedral, for his valuable information respecting the history of the see, which has been afforded us at such length, and so much to our advantage.

<sup>25</sup> The little parish church of Gayton, near Northampton, has several pieces of stained glass, which were once in the windows of Beauvais Cathedral.







Drawn by R. Winkler

THE WINKLER CATHEDRAL

Engraved by R. Winkler

# LEVENSHOEK CATHEDRAL.

NORTH WEST VIEW.

Pl. 32

Engraved by R. Winkler Aug 1 1871 by Charles J. West

## EVREUX CATHEDRAL.

THAT St. Taurin<sup>1</sup> was the founder of the Christian Church at Evreux, and the first bishop of it, is agreed on all sides : but by whom he was sent, and the precise time when he lived is not so certain. It is asserted by some, that in the year 245, Fabian bishop of Rome<sup>2</sup>, sent into Gaul one of the most celebrated missions of which mention has been made in the history of the church, both for the number and quality of the missionaries.

Upon this occasion he consecrated seven bishops, and placed them at the head of a vast number of inferior ministers, and sent them into Gaul, to comfort and strengthen the churches already founded, and to found new ones. Among these missionaries was St. Taurin, who founded the church at Evreux, and was made bishop of it by St. Denys, who came into Gaul at the same time.

But one of the latest historians at Evreux, less indulgent in respect to the antiquity of the Christian church in his native city, contends with the historian of Bayeux, that during the whole of the third century the people of lower Neustria were immersed in the darkness of paganism ; and that it was not till after the middle of the fourth century that Evreux heard the sound of the gospel. The same historian affirms that St. Taurin died about the beginning of the fifth century, but whether a martyr or not to the faith which he had for many years powerfully and successfully preached, is not exactly ascertained. According to the custom of the Romans he was buried without the city walls, but his remains were taken up again about the end of the sixth century, when a chapel was built over his grave, which afterwards increased into an abbey.

The first Cathedral church, according to an ancient and constant tradition at Evreux, was a temple of Diana situated in one of the suburbs of the city ; which St. Taurin took and purified, and consecrated for the worship of the true God, and dedicated to the ever blessed Virgin. It does not appear that there was any other Cathedral down to the eighth century ; it is certain that St. Aquilin, bishop of Evreux, who died at the end of the seventh, made use of it all his time.

<sup>1</sup> Gallia Christiana, tom. xi. p. 564.

<sup>2</sup> Abrégé de l'Histoire Ecclesiastique, tom. i. p. 135.

It is highly probable that this ancient temple and first Cathedral existed till the time of the first invasion of the Normans, who about the middle of the ninth century destroyed the city and ruined the surrounding country, when Gontbert was bishop of this see; or, if it survived this first calamity, and the second of a similar kind not long after, it must have perished about the close of the ninth century, when the Normans came again for the third time, and sacked the city and its environs.

When Rollo became a Christian he rebuilt all the churches which had been destroyed, and leaving the old Cathedral to serve henceforth for a parish church, he built a new Cathedral, and placed it for greater security in the interior of the city, on the same spot where the present Cathedral stands. The old Cathedral in the suburbs, the choir of which had been rebuilt at the end of the fifteenth century, existed till the time of the French revolution, when it was taken down and the materials sold, which happened also to almost all the other churches of this city, and not a vestige of it now remains. This second Cathedral, built according to the taste of the age, in the Roman style of architecture, was almost entirely rebuilt about the middle of the eleventh century, and was dedicated when Gislebert was bishop of Evreux, by Lanfranc, then archbishop of Canterbury, and Thomas archbishop of York (who had formerly been a canon of this Cathedral), whom bishop Gislebert received and entertained on their way from Rome to England, in the year 1072.

Another account states, that though these two archbishops certainly visited Gislebert in the year above named, and on their way from Rome to England, they had nothing to do with the dedication of the Cathedral, which ceremony, the same account asserts, did not take place till the year 1076, when it was performed by John archbishop of Rouen<sup>3</sup>.

If any thing at all remains of Rollo's which was the second Cathedral of Evreux, it is the two arches of the nave of the present Cathedral, nearest the transept. Of Gislebert's, which may be called the third Cathedral, the other six semicircular arches of the nave is all that remains at this day.

All that is now above these arches, viz. the triforium, the windows, and the vaulting of the nave, is evidently the work of the thirteenth century. The choir also, with its side aisles, and all the adjoining chapels to the number of twenty-two, are of the same style of architecture, and probably of the same date. To whom the Cathedral is indebted for this almost total re-edification, is not clearly made out. Gislebert's Cathedral was so much injured

<sup>3</sup> Gallia Christiana, tom. xi. p. 572.



by fire, that Audinus, or Odo, is said to have repaired it from the foundations about the year 1126; but this is too early a date to assign to the great works above mentioned, although another account states that Odo bishop of Evreux rebuilt the Cathedral with so much skill that it surpassed almost all the churches of Neustria in beauty. In the year 1194, the king of France came to Evreux, while Richard of England was detained in Germany, and entirely overthrew it; he destroyed the churches, dispersed the relics, and spared neither age nor sex. At that time the Cathedral must have been greatly injured, but when and by whom it was repaired we have no certain knowledge. In the year 1334, Gaufrid Faë was elected bishop of Evreux, and died in the year 1340; during the six years of his episcopate, he enlarged the Cathedral, and especially the choir; this is a little too late for the style of those portions of the Cathedral now under consideration, but this date may perhaps be assigned to the galleries of the choir, which are extremely elegant, though M. Delanœ, one of the present canons of the Cathedral, thinks that they belong to the fifteenth century. Between the years 1427 and 1439, while Martial Formier, or Fournier, was bishop of this see, the Cathedral underwent very considerable repairs, but no particulars are stated. In the year 1465, Jean Balue was elected bishop, a most extraordinary man, of whom we shall have occasion to speak more particularly in our account of the most remarkable persons who have filled the see of Evreux; to him indirectly the present Cathedral owes most of all. At his instigation Louis XI. granted immense funds for the repairing, embellishing, and in great part re-edifying the fabric. Under this bishop, and by these means, the transept, the central tower with its spire, the sacristy, the library, the chapel of the Virgin behind the choir, several arches and buttresses for the support of the choir itself, and part of the cloisters, were all erected. Towards the middle of the sixteenth century the outer walls of the side aisles all round the Cathedral were reconstructed; and these repairs were so considerable, that it was thought necessary to make a new dedication of the whole fabric, which ceremony was performed on the nineteenth day of March, in the year 1547.

During the episcopate of Gabriel le Veneur, the Cathedral again suffered by fire, and was repaired. This bishop spent vast sums upon his Cathedral Church; for, besides these repairs, which were made at his expence, he almost entirely rebuilt the west front, with its towers; and had he done all this in the style of the north front of the transept, he would have had a just claim to be ranked among the greatest benefactors to the edifice, which would then also have been as to its exterior one of the most perfect Cathedrals of its

size in France. But, alas! all that he did, being in the most debased style of architecture, is not only a great eye sore in itself, but spoils the general effect of the whole exterior, as the reader will perceive in Plates I. and II., in both which it is seen in connection with the north side of the Cathedral, which presents excellent examples of some of the best periods of the pointed style.

Canon Delanœ, in his valuable letter upon this subject, thinks that the vaults of the side aisles, which separate the chapels from the nave, were re-constructed in the fifteenth century, and that the chapel of the Virgin Mary behind the choir, was built at the same time; and some years previous to the great works under Bishop Balue, which owed their commencement and completion to the munificence of Louis XI.: and he observes at the same time, that the archives of the chapter having been lost at the time of the French Revolution, and the history of the county of Evreux, making no mention of it, it is not known at whose expence these works were carried on, but he asserts that the principal part is to be attributed to the liberality of Charles V., whose earnest desire and care it was to repair the great injuries which this Cathedral suffered in the years 1360 and 1379, during the war between the kings of France and England. This account of M. Delanœ is no way at variance with what has been advanced upon the subject, except as regards the chapel of the Virgin behind the choir. In the "*Gallia Christiana*," tom. xi. page 606, it is positively asserted to be the work of Louis XI.; and as that is generally esteemed a book of great authority, and as the canon professes not to know to whom the building of the said chapel is to be ascribed, we may safely conclude the former statement to be the true one; and the more so, if we add to this, the well known truth in the character of Louis XI., that he was remarkable for his devotion to the Virgin Mary. Probably he began his operations by erecting this chapel first of all, that is in the year 1465, during the first year of the episcopate of Jean Balue; and if so, it will suit very well with what M. Delanœ has advanced upon the subject, who, judging only from the style of the architecture, pronounces it, very properly, to be the work of the fifteenth century. Lastly, as the work called "*Gallia Christiana*," is rather rare, it may be that M. Delanœ has not been fortunate enough to meet with a copy of it.

Having now gone through the history of the former and present fabric of the Cathedral of Evreux, as far at least as regards dates, before we proceed to speak more particularly upon the subject, it will not be deemed irrelevant

if we give, as we have done on former occasions, a brief outline of the history of the city, in the middle of which the present Cathedral is placed.

Evreux is a city of Normandy, and in the department of the Eure. It is situated on the little river Iton, which flows into the Eure not far from the town. It took its name, as other cities of France have done, from the people of the country, who were called Eburovices, from which by corruption came Ebroici, and so Evreux. Cæsar has made mention of them in his "Commentaries," in conjunction with the Lexovii, from whom Lisieux, another ancient episcopal city of Normandy, took its name. They were also called Aulerci; but this appellation was common to many other people of Gaul, far removed from each other, and who appear to have had nothing else in common between them. The name of this city at first was Mediolanum, marked by Ptolemy and Ammian Marcellin, as well as in the Itinerary of Antonine, and in the map of Peutinger. The country about Evreux is called in the Capitularis, Pagus Ebrecinus and Ebircirus. The city, which had made part of the second *Lyonoise*, under the Roman empire, and afterwards of the kingdom of Neustria under the French, was among the number of those which Charles the Simple ceded to the Normans and their duke Rollo. His grandson Richard I. erected Evreux into a county for his son Robert, who was the first count, and at the same time archbishop of Rouen; the possession, however, of this latter dignity did not prevent him from espousing a lady called Herleve, by whom he had several children; Richard, the eldest of them became count of Evreux, and had a daughter named Agnes, who married Simon, lord of Montfort. Their son Amaury inherited the county of Evreux, because the count William, his uncle, died without children; and so the county of Evreux came into the possession of the family of Montfort. The lords of this house were also earls of Gloucester, in England. At length Amaury, count of Evreux and earl of Gloucester, ceded the former county to Philip Augustus, by an act passed in the year 1200. At the end of the thirteenth century Philip the Fair gave to his youngest brother Louis the counties of Evreux and Beaumont le Roger, and the king Louis *Hutin*, nephew of the count, erected in his favour Evreux into a peerage in the year 1316. The son of this count Louis named Philip, married Joan of France, queen of Navarre, and left to his male descendants that kingdom, and the county of Evreux with it. Charles III. king of Navarre, by a treaty which he made with Charles VI. king of France, in exchange for several cities, lands, and lordships, which he gave him, ceded the counties of Evreux, of Beaumont le Roger, and all the other possessions which he had in Normandy. Thus this county was again

united to the crown of France, and so remained till the year 1651, when it was again taken from it, together with that of Beaumont le Roger, and given in full right to the family of La Tour, as part of the recompence for Sedan<sup>4</sup>.

The city of Evreux, before the Revolution, contained besides the Cathedral, nine parish churches, two abbies, and several convents; the abbies and convents have been destroyed, and most of the parish churches taken down or desecrated. The west front of the church of St. Giles, now a stable, is an interesting example of an early Norman building.

Evreux, at present, is a town containing about eight thousand inhabitants, a great proportion of whom are persons of small independent property. The streets are broad and well kept, but the houses are neither large nor lofty, and though it has an air of neatness and cheerfulness, Evreux cannot be called a handsome city. Its situation is pleasant enough; it is surrounded by gardens and orchards, in a fertile valley, inclosed to the north and south by ranges of hills. On approaching the city the Cathedral is certainly a very imposing object, and the more so because at a little distance the great blemish, the detail of the western façade, is not discernable.

Let the reader now suppose himself to have arrived in Evreux, and to have placed himself opposite the west front of the Cathedral, with which portion we will commence our particular description of it.

#### EXTERIOR.

The plan of this façade is the usual one of a gable flanked by two towers, a door of entrance in the middle, with a large window over it; but it is singular in having no lateral doors of entrance into the side aisles, on each side the middle or great door of entrance into the nave. The towers are of unequal dimensions; that to the north, called the bell tower, being much larger than the other, and the walls much thicker. The foundation of this tower is said to have been laid in the year 1392, and to have been finished in the year 1417, when the English were masters of the city. The dome by which it is now terminated was added when the other tower was built by Bishop Gabriel le Veneur, about the middle of the sixteenth century. That this is the true state of the case appears probable both from the letter of M. Delanöe, and the work called "*Gallia Christiana*:" the former declaring that the bishop built only one of the towers; the latter that he gave the great bell, and adorned the whole west front. No doubt, therefore, when he built the southern tower, he

<sup>4</sup> Longuerue, *Description de la France Ancienne et Moderne*, page 73.

altered the face of the northern, so as to make it correspond as much as possible with the other, and with the portal and gable between them, which he took care to disfigure (as we should now say) at the same time. Mr. Whewell's description of this west front accords very well with this account of its first construction and subsequent alteration. He says, it is to be considered as a Gothic conception expressed in classical phrases.

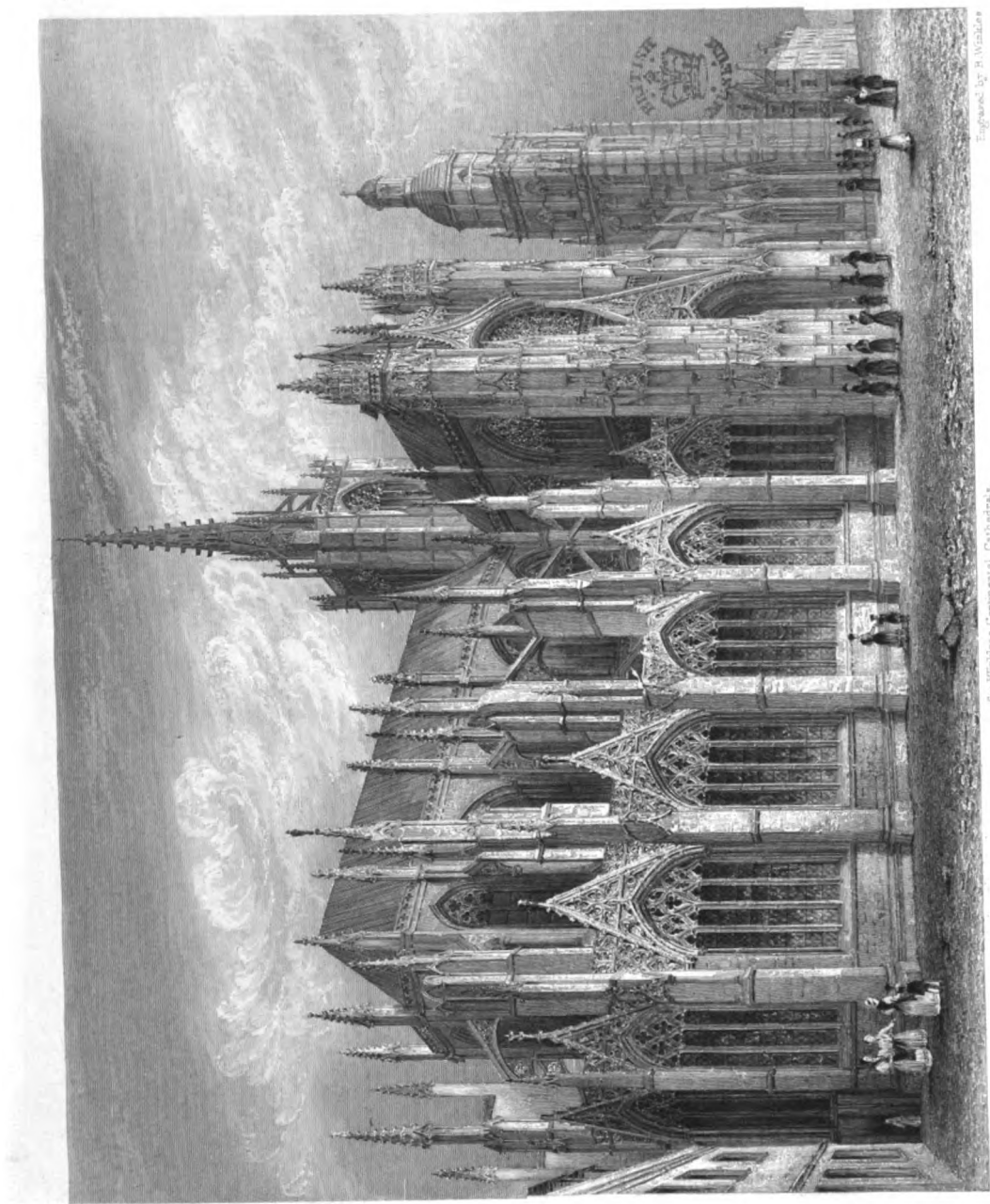
Unpleasing as this façade is in itself, it becomes more so when viewed in connection with the pure Gothic of the rest of the edifice, and especially with the north side of it. On turning round the corner of the great tower, that north side, as far as the transept, comes immediately in sight, crowned with the central tower, surmounted by perhaps the most delicate, light, and elegant spires of the size that ever was constructed. The central tower is plain and octangular; the four faces of it, opposite the four points of the compass, are occupied with large pointed windows of four lights each, with good but simple tracery in the heads of each. The other four sides are plain solid walls, up the middle of each of which runs a plain half-hexagonal turret, with loop holes to give light to the staircases constructed within it. The parapet of these plain sides of the octagon as well as that of the others is of good flowing tracery, pierced through. The turrets are terminated by pinnacles and tracery, and rise above the parapet of the tower; at the eight angles of which rise as many pinnacles, but of larger dimensions than those on the turrets. The spire, which is also octangular, rises from within the tower, and around the base of it are pinnacles, which are attached to the spire by flying buttresses, it has pointed windows to the top in each side, one above another, with bands of tracery between each. Those in the lowest story being much higher, and of course much wider than those above them; these last mentioned windows have straight and very acute angled canopies.

All that portion of the north side of the Cathedral between the northern tower and the transept is plain, as to its clerestory and buttresses; the flying buttresses, of which there are two to every upright buttress one above the other, being neither pierced nor panelled, give to this portion of the building a dull and heavy appearance. The side chapels, however, below are of a more ornamented description; as is also the library which projects on this side of the Cathedral beyond the outer walls of the chapels to the level of the north front of the transept. Each chapel has a pointed window of five lights, with rather rich tracery in their heads, and an acute angled canopy over each, rising far above the parapet: between each window is a delicate buttress ending in a crocketed pinnacle rising equally above the parapet, which is filled

with good open tracery. The library, which is now used as a vestry, (the books having been dispersed at the commencement of the Revolution), has one pointed window to the west, and two to the north; the former, of three lights, the latter, of four lights each, with simple tracery in the heads of them: they have no canopies, but a pierced parapet runs along the top of the building; and at the outer angle of the building and between the windows are small buttresses terminated by crocketed pinnacles. The west wall of the transept on this side has two very large and rich pointed windows of six lights each, with a buttress and pinnacle between them, and a pierced parapet of very good design above them.

But the jewel of Evreux Cathedral is the north front of the transept. For this portion of the edifice it has been long and justly celebrated; and for this portion alone, a journey to Evreux will not be thought too much to undertake, from almost any distance, by the lover of gothic architecture. It has been ever esteemed as a perfect example of the flamboyant style. The plan of it is the usual one, and in design is very similar to the south front of the transept of Beauvais Cathedral; the difference between them is however entirely and very greatly in favour of Evreux. The flanking towers are very rich, without exceeding in richness the intervening space, and they are finished with very graceful clusters of canopies and pinnacles. The south front of the transept of Beauvais astonishes and dazzles; the north front of the transept of Evreux Cathedral, satisfies and delights the beholder. The epithets proper to the former, are gorgeous and superb, to the latter, graceful and elegant. The architect of Beauvais seems to have made an experiment of how much ornament could be crowded into a given space, while the architect of Evreux having thoroughly studied the subject, and selected the choicest detail from the almost endless variety in the storehouse of Gothic architecture, has so combined and applied it, as to produce in the north front of this transept the most perfect masterpiece of the style and age in which it was erected.

The east side of the transept is similar to the west side. We come now to the choir and its surrounding chapels. The windows both of the clerestory and the side chapels are very similar to those of the nave, but the buttresses are lighter, and the flying buttresses are ornamented with open tracery. The choir is so much broader than the nave and central tower, that in order to make the walls of the clerestory meet the corners of the tower, they are built at an angle, and the choir contracted in the last compartment westward. This has not a good effect externally, as may be seen in Plate II., which gives a north-east view of the Cathedral. There are five chapels in the apse;



Engraved by H. Winlow

For Winslow's Commercial Catalogue

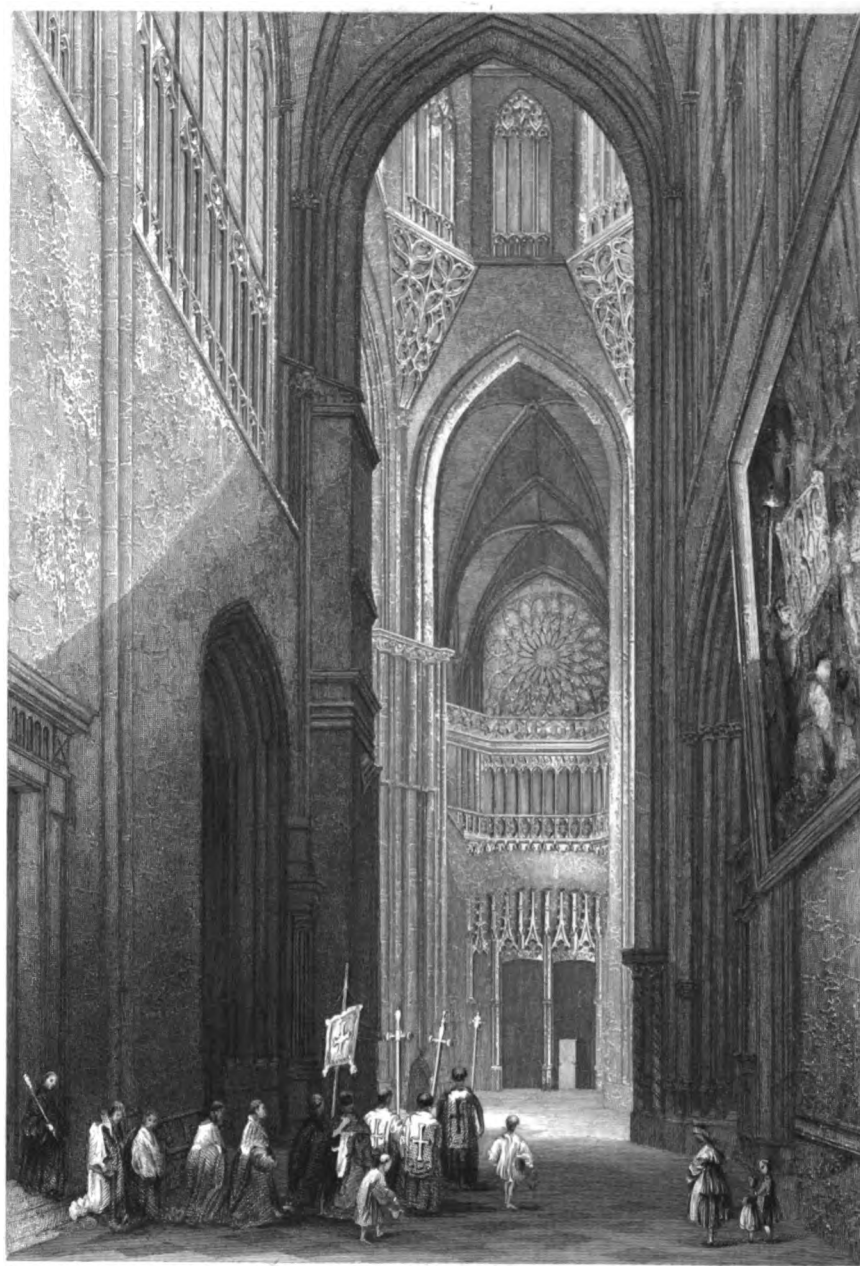
Printed by J. H. Smith

LEVENSHOE CATHEDRAL.  
NORTH EAST VIEW









Drawn by Elliot Browne from a Sketch by H. Garland. For Winkler's Continental Cathedrals. Engraved by B. Winkler.

# ROYAL CATHEDRAL SOUTH TRANSEPT FROM THE SOUTH

London: Published by J. B. G. & Co., 18, Abchurch Lane, 1851.

the middle one was at a subsequent period lengthened out into the present chapel of the Virgin ; they all end in half hexagons, with pointed windows in each side, and buttresses between ; the Virgin chapel has besides the three eastern windows, six others, three on the north, and three on the south side.

The south side of the Cathedral differs somewhat from the north side, especially as regards the end of the transept, which wants the flanking towers, and has nothing in its design or detail worthy of particular attention. Some remains of the cloisters are still to be seen on this side of the building ; and other adjuncts which disfigure rather than adorn it. The south side however of the Cathedral of Evreux, being inclosed within garden walls and private premises, is seldom seen by the traveller (except the upper part of it), which under the circumstances is not to be at all regretted.

Let the reader now suppose himself to have arrived again at the west front of the Cathedral, and to enter by the only door therein, which conducts him into the nave, and gives him a general view of the

#### INTERIOR.

The first impression on entering the nave is, that it is greatly too narrow for the height, not too high for the width. The height is not positively great, it is even below the ordinary height of buildings of this style, and much below the height of Lincoln Cathedral, where the impression received on entering is that of lowness. In order therefore to make Evreux Cathedral of good Gothic proportions, it must be done not by taking from its elevation, but by adding considerably to its breadth, which at present is barely twenty-one feet clear of the columns. The spectator as he walks along the nave, feels, as it were, pent up and elbowed by the pillars on each side. The arches of the nave are semi-circular, which together with the piers which support them are of Norman workmanship, but the arch mouldings are more complicated than is usual in buildings of the same date. The triforium and windows above are elegant examples of the style which prevailed towards the close of the thirteenth century ; the vaulting is equally good, but of rather a later date. In the transept and interior of the tower, which is open to the top and elegantly vaulted, there is a great deal of excellent flamboyant work ; and the octagon is set upon the square crossing in a very graceful and

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masterly manner. The ends of the transept are extremely beautiful, and as Mr. Whewell very justly observes, quite models in their way.

We now enter the choir, which is of far better proportions than either the nave or transept; it is twelve feet broader than the former, and ten feet broader than the latter; it is also nearly two feet higher than either. Its contraction at the west end is no defect internally, but rather the contrary. Had the choir been only of the same breadth as the nave, there would scarcely have been room between the double row of stalls on each side for two persons to walk abreast. When the choir was rebuilt between the years 1335 and 1340, this great defect was remedied in the manner already described<sup>5</sup>. M. Delanœ says, that the choir after this period underwent considerable repairs and alterations, and supposes the galleries around it, which are of great elegance, to be the work of the fifteenth century. Of the stalls and the great altar nothing more need be said than that they are of modern workmanship. The chapels both of the nave and choir are very similar; the Virgin chapel alone excepted which is much larger, being 61 feet long, nearly 24 broad, and above 35 high; and in respect of its decorations and proportions is equal to any chapel of its style and size in the kingdom of France. From what has been already said, as well of the exterior as interior of this Cathedral, the reader will perceive that it is more to be admired for certain portions, and peculiar and excellent detail, than for its proportions and general effect.

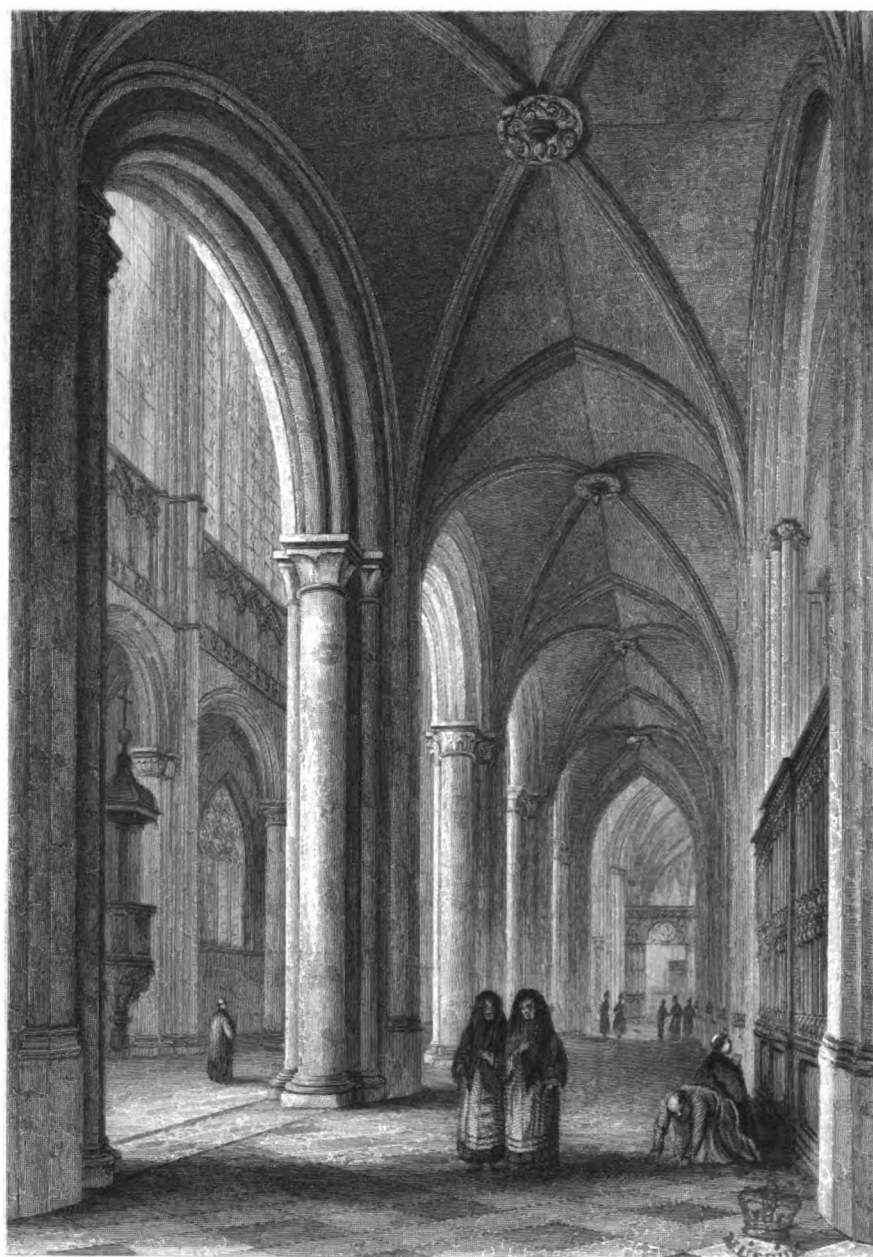
The screens dividing the chapels from the side aisles, all round the Cathedral, are of oak, and of most beautiful and varied design, and excellently carved, but they have been painted of a dull red colour, which is much to be lamented.

There is a great deal of very first rate stained glass in this Cathedral, particularly in the transept, choir, and Virgin chapel; that in the windows of the chapel is reckoned to exceed in beauty and richness any other in France.

The pulpit is on the north side of the nave, between the fourth and fifth pier of it from the west door, and is ascended by a double staircase in the side aisle behind it. It is of wood, and modern, and has nothing about it to recommend it to particular attention.

The Cathedral of Evreux is not one of the first magnitude; externally,

<sup>5</sup> In the account of Gaufrid Faé, who was elected in 1335, and died in 1340, it is stated that he enlarged and widened the Cathedral, and particularly the choir. The words are *auxit et ampliavit fabricam ecclesiæ, et præcipue chorum*. Gallia Christiana, tom. xi. p. 596.



Drawn by R. Garland.

for Winkles Continental Cathedral.

Engraved by R. Winkles.

WINKLES CONTINENTAL CATHEDRAL.

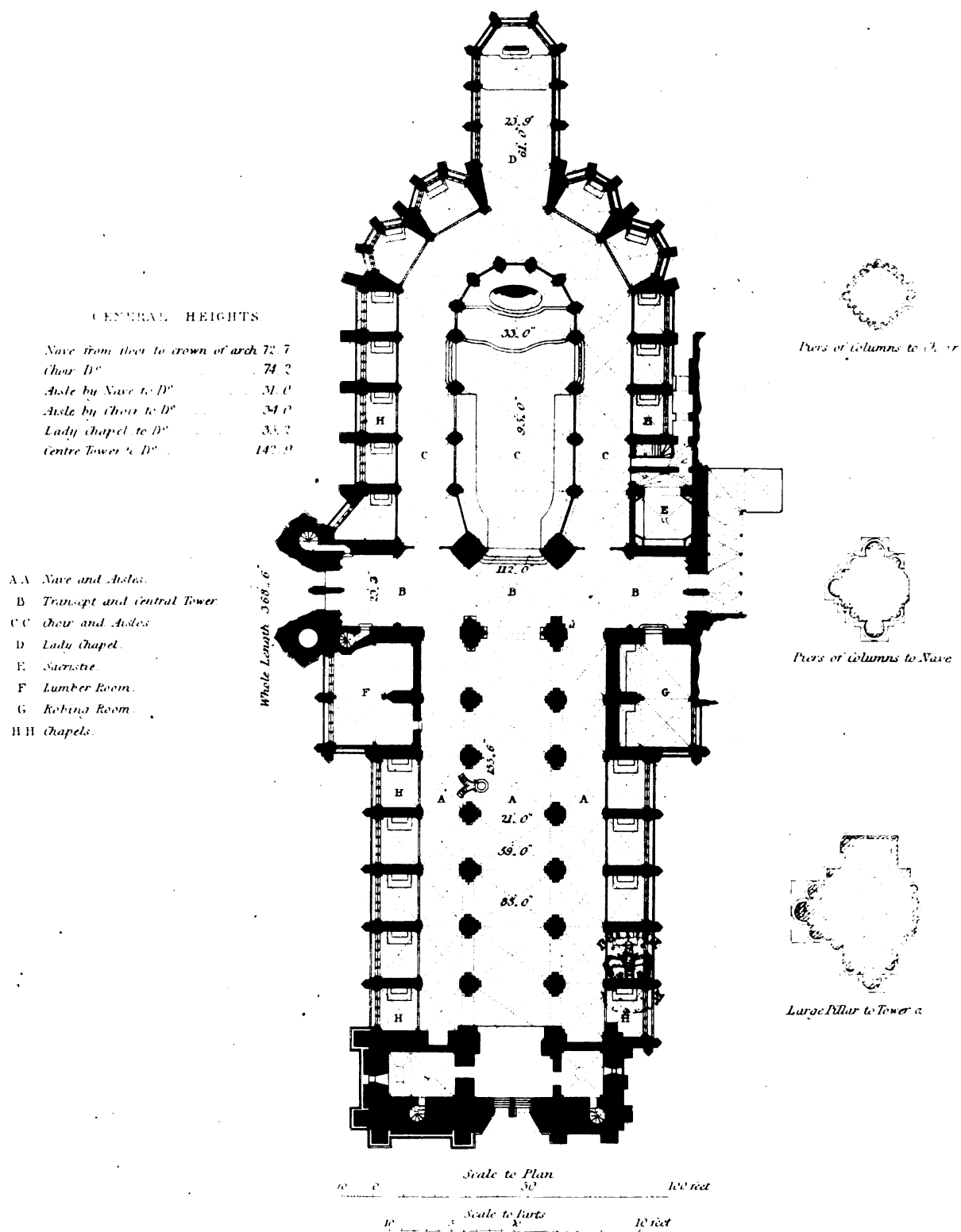
SOUTH TRANSEPT, LOOKING EAST.

Engraving by R. Winkles.





# EVREUX CATHEDRAL



M. J. G. 1881

100' 100 feet

100' 100 feet

100' 100 feet



including the Virgin chapel, it is only 368 feet and a half in length; and internally, exclusive of that chapel, only 262 or 3. The nave, including central tower, is 155 feet and a half in length, and only 21 in breadth clear of the columns, and the side aisles clear of the same, not much more than 12 feet broad. The transept is 112 feet in length and about 23 in breadth. The choir from the entrance to the middle of the apse is about 95 feet in length, and in breadth, exclusive of the stalls, about 33 feet. The side aisles of the choir are somewhat broader than those of the nave, and the side chapels beyond somewhat less both in length and breadth.

From the Cathedral we will now turn our thoughts to the diocese of Evreux and the revenues of the bishop; who was and still is suffragan to the archbishop of Rouen. Before the French revolution the diocese contained 480 parishes, and the bishop had an annual revenue of 20,000 livres, out of which he paid a taxation at the court of Rome of 2500 florins. The present diocese is composed partly of the ancient and partly of some portions from the dioceses of Rouen and Lisieux, and some of the ancient diocese of Evreux has been added to that of Seez. Of the annual income of the bishop at the present day we have not been able to gain any certain information.

From the diocese we now turn our minds naturally enough to those who have presided over it in regular succession from the foundation of the see to the present time: and of these we will select a few who have been in any respect eminent in their day.

Of the early bishops five have been canonized, viz. St. Taurin and St. Gaudin, the first and second bishop. Of the former we have already given a brief account: of the latter, it is said that after forty years he resigned his bishopric, and retired into a more secret part of Lower Neustria, and there died. St. Landulf lived in a cave about a mile from Evreux, for the sake of giving himself up more completely to meditation; he is said to have discovered the relics of St. Taurin about the beginning of the 7th century, and to have built a chapel over them. St. Æternus, or Ætherius, of whom very little is known. St. Aquilinus, of noble birth, was at first a soldier, and married, and had many children. On his return home from the wars, he and his lady parted by mutual consent, and retired, the one into a monastery, the other into a nunnery, therein to pass the rest of their days in acts of mortification and austere piety. St. Aquilinus himself is said to have prayed that he might become blind till his prayer was granted. When his predecessor St. Æternus was dead, he was so eminent for his sanctity, that he was unanimously chosen by the clergy and people to succeed him; and

held the see forty-two years. Of Gislebert the thirtieth bishop we have already spoken ; his person was so extremely tall and lean, that it procured for him the name of *Grus*. He was first canon and archdeacon of Lisieux ; was sent by William duke of Normandy to pope Alexander II. in the year 1066, and returned with great credit. He was elected bishop of Evreux in the year 1072. He was present at a council at Rouen in the same year, and made the funeral oration at Caen for William the Conqueror. He took a journey to Jerusalem with Duke Robert, and returned to his diocese, died in a good old age, and was buried in the Cathedral, which, as we have before observed, he almost, if not entirely rebuilt.

Audinus, or Odo, is mentioned with great commendation as a preacher. He was the cousin of Thurstan archbishop of York, and chaplain to Henry I. king of England ; he died and was buried in England in the year 1139, after having been bishop of Evreux twenty-four years.

John I. crowned and consecrated Berengere, daughter of the king of Navarre, queen of England, in the island of Cyprus, in the month of May, 1191. In the month of September of the same year the bishop accompanied Richard of England to Joppa, and died there ; he was a great benefactor to the see and chapter of Evreux.

Radulfus Grosparmi obtained great credit with the pope and the king ; was created a cardinal, and afterwards translated to the see of Albi.

William de Cantiers was president of the parliament of Paris, and was cruelly murdered in that city on the 12th of June, 1418, in a sedition of which the duke of Burgundy was the promoter.

Paul Caprinica, a Roman by birth, was secretary and chamberlain to Pope Martin V. elected in 1420, and translated to Beneventum in the year 1427, at which time he was also created a cardinal.

Martial Fournier, chancellor for the king of England in France, under the duke of Bedford ; he went to the council of Basle, to avoid the troubles which were daily increasing in France at that time, but fell sick there, and went to Strasburg to recover his health ; soon after his arrival however in that city he died, and was buried there, in the year 1439, after having been bishop of Evreux twelve years. He left all his property to the see.

Jean Balue, elected in the year 1464, was born in a small town called Langle, in Poitou, in the year 1421. He was, according to some, the son of a tailor ; according to others, of a miller. From almost the lowest, he raised himself by his cunning and address to almost the highest station. Having chosen the ecclesiastical profession, he became first of all a sort of house steward to the

bishop of Poitiers, who appointed him executor to his will; and it is said that he was very far from being faithful to the trust reposed in him by his benefactor after his death. He altered the will in his own favour, taking to himself many bequests of the late bishop to hospitals and churches. After this he was admitted into the household of the bishop of Angers, in the same quality of steward, who also made him his grand vicar, and took him to Rome, where he was sent as ambassador to Pope Pius II. On his return home Balue contrived to be introduced to the court of Louis XI., into whose favour he soon insinuated himself, of which he had many substantial proofs; for Louis made him a privy councillor, and grand almoner of France, and soon after nominated him to the see of Evreux. Not content with this, Balue coveted the bishopric of Angers, which he obtained in 1467, and held some years together with that of Evreux, having procured first the deposition and excommunication of bishop John de Beauvan, by numerous false accusations before the king, in which he prevailed with the dean and chapter of Angers to join him. Louis XI. could have had soon after this transaction no very exalted notion of the virtue of Balue, however useful he might find him in the management of state affairs; for in a letter to the governor of Poitou, commanding him to give Balue possession of the temporalities of the abbey of Bourgueil, he speaks of him in the following terms: "*C'est un bon diable, d'évêque pour à cette heure, je ne sais ce qu'il sera à l'avenir.*" In 1467 he was created a cardinal, though the reports concerning him were so unfavourable that it was not till after much explanation and persuasion that the pope was induced to bestow upon him this highest of all dignities under the popedom itself. He is said to have been unfaithful to Louis, who detected him in some act of treachery, for which he withdrew all his favour, and put him in prison. We are informed by Pere G. Daniel, tom. vii. p. 681, that cardinal Balue was transferred from one prison to another, in all of which he suffered the greatest hardships, and did not regain his liberty till after twelve years of such imprisonment. He then went to Rome, where he was received with every mark of respect and distinction, and the pope even wrote to Louis to assure him that he had never had about his person or in his kingdom a more faithful servant; but the king was too ill to attend to this letter, and soon after died. After the death of Louis XI. cardinal Balue contrived to return to France with the consent of Charles VIII. as the pope's legate; but on the death of Sixtus IV. he returned to Rome, and assisted in electing Innocent VIII. He died near Ancona, in the month of October, in the year 1491, in the seventieth year of his age.

Radulf du Fou, elected in 1480, rebuilt the episcopal palace, and died in 1510.

Gabriel le Veneur was appointed to the see on the resignation of his great uncle Ambrose le Veneur, in the year 1531, when he was only fourteen years of age; but he did not take possession till the year 1549. He assisted at the coronation of Catherine de Medicis at St. Denys, and at the funeral of Henry II. at the same place. He was present in the council of Trent, and was conspicuous therein above all the bishops of France as a divine. He was present also at the coronation of the queen, Elizabeth Frances, in the year 1571. In his time the protestants increased very much in the city and diocese of Evreux. He held many abbeys *in commendam*, and was chancellor of the royal order of St. Michael; he died on the 15th of May, 1754, and was buried in the choir of the Cathedral Church by Simon Vigor, archbishop of Narbonne.

Claudius de Saintes, elected 1575, a learned writer upon the Eucharist, and a great divine; he was also famous in the council of Trent, and a strenuous opposer of the protestants. He died and was buried at Evreux in the year 1596.

James Davy du Perron was the immediate successor of Claudius de Saintes. His parents were protestants, and fled from France to avoid persecution. They settled first at Geneva, but soon after retired to Berne, where James was born. His person was remarkably handsome, and his talents so great that he easily attained perfection in any thing he took in hand; his memory was astonishing, his mind acute, his voice admirably melodious, and his conversation most engaging. He was educated in the protestant doctrines by his parents, but afterwards abjured them, and entered into the orders of the church of Rome. It was then, says the author of *Gallia Christiana*, that the incredible strength of his genius and depth of his knowledge, became so conspicuous. He was mainly instrumental in the conversion of Henry IV., and afterwards did penance and received absolution for him, in the presence of the pope, under the portico of St. Peter's church. For his learning and these his services, he was appointed bishop of Evreux in the year 1595, and created cardinal in the year 1603. He wrote in 1605 by order of Henry IV., an answer to a book written by James I. king of England, against the doctrines of the church of Rome. For this, he was the next year translated to the archiepiscopal see of Sens. He was certainly a very powerful controversial writer in favour of Romanism, and is called a splendid light of the Gallican church.

Francis de Narbonne-Lara was bishop of Evreux at the commencement of the Revolution. He was almoner to the aunts of the king. He shewed a great attachment to his duties, refused to comply with the civil constitution of the clergy, encouraged those of his own diocese to continue in the unity of the church, and being obliged to quit France, he retired to Rome, where in the month of November, 1792, he expired. M. Delanœ informs us that another bishop intruded himself into the see of Evreux on the death of the last-mentioned, but does not give his name; nor can we be surprised at this; for the good Canon tells us at the same time that he afterwards apostatized, and publicly renounced his office.

The Cathedral was robbed of every thing which it possessed, sacred vessels, precious shrines, and ornaments, even the linen was taken away. The holy relics were however preserved, and among them the head of St. Swithin bishop of Winchester. From that time till the concordat, passed in 1801, between the pope and the head of the French government the see remained vacant. At the re-establishment of it in that year, Jean Baptiste Bourlier was nominated by the first consul; he was consecrated April 25, 1802, and took possession the 14th of July following; he completely reorganized the diocese, which he presided over nineteen years and a half. He was senator of the empire, and afterwards a peer of the kingdom. He died October 30th, 1821, and had for his successor Charles-Louis de Salmon du Chatellier, the present bishop, to whom in concluding this account of his Cathedral and diocese, we beg leave to offer our most grateful acknowledgments for the kind, prompt, and condescending attention he gave to the letter of inquiry sent to him upon this subject. He was consecrated bishop of Evreux June 2, 1822, and took possession the 13th of July following. He had previously been nominated to the see of Laon, and afterwards to that of Mende, of which he never took possession. In 1825 he was made count and peer of France by Charles X.

No councils have been held in the city of Evreux.

The last words of our ninth number must be devoted to the pleasing duty of returning thanks to M. Delanœ, one of the canons of the Cathedral, and vicar-general of the bishop of Evreux, for his clear and able letter in answer to the letter of inquiry sent to his diocesan, which has given us all the information we sought for, and the most perfect satisfaction.







# ROUEN CATHEDRAL.

WEST FRONT

Plat. 4.

LONDON: PUBLISHED BY W. H. & A. CO. 10, FLEET STREET.



## ROUEN CATHEDRAL,

(METROPOLITAN).

THERE is considerable uncertainty concerning the origin of the see of Rouen. In *Gallia Christiana*, tom. xi. page 4, we read thus: "St. Nicaise has been a long time believed to have been the first bishop of Rouen, and a martyr in the cause of the Christian faith."—"Some, however," it is observed, at the same time, "have ever been of a contrary opinion." The name is omitted in some catalogues, and some affirm that St. Nicaise was never at Rouen, that he was only a priest ordained by St. Denys, about the year 250, and (as is agreed by all) became a martyr about the close of the third century, in that last and most terrible persecution of Christians under the emperor Diocletian. But this minister of the gospel must not be confounded with another of the same name, who was certainly both bishop and martyr, as he lived nearly a century later, and was bishop of Reims and not of Rouen.

They who deny that St. Nicaise ever attained the rank of bishop, contend that St. Mellon was the first bishop of Rouen, while others say that he succeeded St. Nicaise, and was the second bishop of this see. It is however universally admitted, that St. Mellon was the founder and builder of the first Cathedral Church in the city of Rouen. It is said that he was an Englishman by birth, that he was sent to Rouen by St. Stephen bishop of Rome about the year 260, where his preaching was very successful: he had the satisfaction to see the people from all parts flock to hear his instructions, and break in pieces the images which had been the objects of their worship during so many ages. The time of St. Nicaise was a time of persecution, whatever success he met with in his attempts to convert the inhabitants, he certainly found no means to erect even the smallest edifice for the convenience of public worship; nor was it likely that any heathen temple would be given up to him for that purpose. The time of St. Mellon was a time of rest from persecution, and he took advantage of it to erect a small building, and to dedicate it to the honour of the holy and undivided Trinity, and to the ever blessed Virgin, upon a piece of ground granted him for this purpose by one of his converts, Precordius by name, whom this saint, it is said, miraculously restored to life. This building is therefore accounted the

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first Cathedral of Rouen. The precise date of its erection is not known, but as the inhabitants were very rapidly converted to the Christian faith, it may be dated within a few years after the arrival of the saint, who filled the see fifty-one years, and died a natural death, some say in the year 311, others 314, and was buried without the city walls, in a vault upon which a church was afterwards erected, and dedicated to St. Gervais. It is presumed that the Cathedral of St. Mellon, and all others which have succeeded it, including the present, have occupied nearly the same spot.

St. Avicien, his successor in the see, animated with the same zeal, and encouraged by the edict of Constantine, which confirmed peace to the Christian church, enlarged and embellished the Cathedral, which however had but a short existence; for St. Victrice, the seventh or eighth in succession, according as St. Mellon was or was not the first Bishop, rebuilt it from the ground about the year 400<sup>1</sup>.

At the commencement of the seventh century St. Romain, whom we may venture to call archbishop of Rouen (for by this time this see had gained that ascendancy and pre-eminence over the others of this province), repaired and adorned this second Cathedral, which existed till the year 842, when the Normans arrived and laid waste the kingdom of Neustria, which from them has ever since been called Normandy. The second Cathedral was at that time totally destroyed, together with a great part of the city, and the abbey of St. Ouen.

During the wars occasioned by the different hordes of Barbarians which invaded Neustria, one after another, from various parts of the northern regions, to establish themselves in France, we may safely conclude that the inhabitants of Rouen were in no condition to restore their city, much less to rebuild their Cathedral Church.

When Neustria was at length ceded to one of their chiefs named Rollo, the country enjoyed once more a season of peace. Soon after this cession of Neustria to duke Rollo, he himself became a Christian, and was baptized by Franco, then archbishop of Rouen, in the year 913. To testify his sincerity and zeal in the cause of Christianity, he ordered a new Cathedral to be erected on the same site which the two former had occupied, and was buried in it in the year 917; as was also his son William, surnamed *Longue-Epée*, who died in the year 944. Their tombs are still to be seen in the two last chapels, to the right and left of the nave of the present Cathedral.

<sup>1</sup> Pommeraye. Histoire de la Cathedrale de Rouen, liv. i. chap. iii. p. 19.

Richard I. duke of Normandy, and grandson of Rollo the first duke, finding this third Cathedral too small, very greatly enlarged it by adding both to its height and length. About fifty years afterwards, Robert, son of Richard I. and archbishop of Rouen about the year 990, continued what his father had begun, and augmented the edifice very considerably towards the east; that is to say, he added a choir, and so caused all that was erected before to become the nave of the Cathedral. He did not, however, live to finish his undertaking: it was on a magnificent scale for those times, but was not completed till the year 1063, on the 1st day of October, in which year it was dedicated to the honour of the ever blessed Virgin by Maurille, then archbishop of Rouen, with great pomp and solemnity, in the presence of all the bishops and abbots of the province of Normandy.

But of this, which may properly enough be called the fourth Cathedral, not a vestige now remains, if we except perhaps some of its foundations; and a few courses of stone above them in some parts of the present, which may, therefore, with as much propriety be called the fifth Cathedral of Rouen.

It is quite plain that no part of the present vast and magnificent edifice, which displays any architectural features, is anterior to the commencement of the twelfth century; and it is equally evident from an examination of those features, that it was not completed as it now appears till towards the middle of the sixteenth.

During the latter part of the tenth century, an opinion prevailed, formed on an erroneous interpretation of the 20th chapter of the Apocalypse, that the end of the world would come at the expiration of the year 1000. This opinion not only prevented the Christians of those days from erecting any new churches, but caused them also to neglect the necessary repairs of those which already existed, insomuch that many of them became a heap of ruins. But no sooner had that century closed and the eleventh commenced, than it brought with it a confidence as universal as the previous terror had been, that the awful period alluded to was still at a great and unknown distance. Then the zeal of princes and prelates was rekindled; the desire to build became a mania, and the greater number of the existing churches were demolished, even when there was not the least necessity.

About the close of the eleventh century, the archbishops of Rouen, impelled by the ruling passion of the times, thought it necessary to rebuild the Cathedral upon a much more extended scale. They began by erecting the nave and side aisles upon a part of the old foundations; a little afterwards the transept and chapels were added, and then the choir, to which a little

later still was joined a lady chapel. The archives of the Cathedral being in great measure lost, the precise date of these several buildings cannot now be ascertained; all that is known of these remote times is, that the works executed in this Cathedral at the beginning of the thirteenth century, were under the direction of an architect whose name was Enguerrand, or Ingelramme, who rebuilt the abbey church of Bec in the year 1214.

Some buildings belonging to the canons of this Cathedral were taken down in the year 1280, and upon the site the side aisles of the choir and the chapels which surround it were erected. The year following, the dean and chapter, impelled by a desire to enlarge and adorn their Cathedral church, gave to the archbishop, William de Flavacourt, two prebendal houses contiguous to the palace, in exchange for a plot of ground belonging to the archbishopric. On this side was the portal called Boursiers, facing a little lane; the houses were demolished, the lane widened, and the portal reconstructed. To the right and left of this widened lane, which now deserved the appellation of a street, the booksellers of the city built stalls and established themselves, and from that time the new portal obtained the name of *Portail des Libraires*, which it still retains. The upper part, however, of the façade was not completed till the year 1478. The space before this north front of the transept was closed in by a gothic portico in the year 1481, consisting of two arches, with folding doors richly carved in wood; this portico joins the ancient library to the right, and the ancient prisons of the archiepiscopal court to the left. The parapet, which is lofty and of good open tracery, was greatly damaged by a hurricane, which happened on the 3rd of February, 1638, and has never yet been repaired.

The portal of the south front of the transept looks upon the *Place de la Calende*, and for that reason is called *Portail de la Calende*; the precise date of its construction is not known, but it appears from the style of it to be of the same age with that of the other or north front of the transept.

The ancient chapel of the Virgin at the east end of the Cathedral, built about the commencement of the thirteenth century, was taken down in the year 1302, the chapter considering it too small for the size of the Cathedral. A new one was afterwards erected on a much larger scale, and in every respect more worthy of the magnificent Cathedral, to which it is now an imposing appendage.

Archbishop William de Flavacourt, the first of that name, granted to the chapter the ground necessary for this purpose out of the garden of the palace. The beautiful stained glass of this chapel was not put up till the year 1485.

In the year 1430, the chapter reconstructed and enlarged the windows of the choir<sup>2</sup>, which did not before admit sufficient light; those of the nave appear to have been altered at the same time, but at whose expense is not exactly made out.

In the year 1530, the stone parapet of open tracery all round the choir was added. The vaulted roof of the nave, which was in a very ruinous condition, was repaired in 1507 by cardinal George d'Amboise, the first of that name, and celebrated minister of state under Louis XII.

The tower of St. Romain, to the right of the west front, is decidedly the most ancient part of the present Cathedral. It is a work of the twelfth century, all except the highest story of it, which was not begun till the year 1468, and finished in 1477. The architect intended to carry it much higher, but the chapter had not sufficient funds for the purpose, and so the work was abandoned, to the great mortification of the architect.

The southern tower of the west front, called the butter tower<sup>3</sup>, was begun in 1485. It is well known that archbishop Robert de Croix-Mare laid the first stone of it on the 10th of November of that year. The foundations of it were laid six or seven feet below those of the Cathedral, but the tower was not finished as it now appears till the year 1507, and therefore was twenty-two years in building.

The beautiful appearance of this tower drew the attention of the chapter to the condition of the old portal, which was pronounced by several skilful architects, after examination, to be in a ruinous state. Cardinal George d'Amboise signalized himself again by his liberality towards his Cathedral, in rebuilding, at his own expense, the whole façade between the two towers, with the exception of the two lateral portals, which were preserved. The first stone of this façade was laid the 18th of June, 1509; but the death of the cardinal, which happened the next year, put a stop for a while to this important work, which was not entirely completed till the year 1530.

The ancient spire was of stone, built by archbishop Maurille about the middle of the twelfth century, and thrown down by lightning in the year 1117. It was afterwards reconstructed of wood, but was, together with a

<sup>2</sup> This is the reason given by M. Gilbert in his history of this Cathedral, page 19; but the more probable reason seems to be the prevailing taste of the times, which introduced windows of the largest possible dimensions, insomuch that the churches of this century seem to be nothing but a series of windows and buttresses.

<sup>3</sup> It was called the butter tower, because the expense of building it was defrayed by the money which was procured by the sale of permission to eat butter during Lent in the dioceses of Rouen and Evreux. William D'Estouteville, cardinal archbishop of Rouen at that time, obtained this permission from Pope Innocent VIII.

portion of the Cathedral, greatly injured by fire in the year 1200. The central tower at this period was raised another story. In 1353 the weather-cock was thrown down by a tremendous hurricane; the year following the spire was repaired and the vane replaced. But notwithstanding all the precautions for the preservation of this spire, which were from time to time resorted to, it was burnt to ashes, through the carelessness of some plumbers at work upon the tower, on the 4th of October, in the year 1514.

In order to rebuild it, and to repair the havoc which the fall of it had occasioned to the Cathedral, the chapter appealed to the munificence of Louis XII, through the medium of his favourite minister, and their archbishop cardinal d'Amboise. The king granted the sum of 12,000 livres. The canons and inferior officers of the Cathedral subscribed among themselves, according to their stipends, following the example of Artus Fillon, one of the canons, who headed the subscription, by giving a large sum of money and a part of his plate. A general subscription also was set on foot, and Pope Leo X. granted indulgences to all those who would contribute to the work. But the person who distinguished himself most of all by his liberality on this occasion was cardinal George d'Amboise, the second of that name, who was archbishop of this province. He first of all repaired the roof of the choir and lady chapel, and when the sums collected for the re-building of the spire were deemed sufficient, the work was commenced in 1543, and carried on with such activity and zeal under his auspices, that it was entirely completed in the month of August, 1544. In 1713 it narrowly escaped being a second time reduced to ashes, by the imprudence of plumbers employed on the roof of the tower.

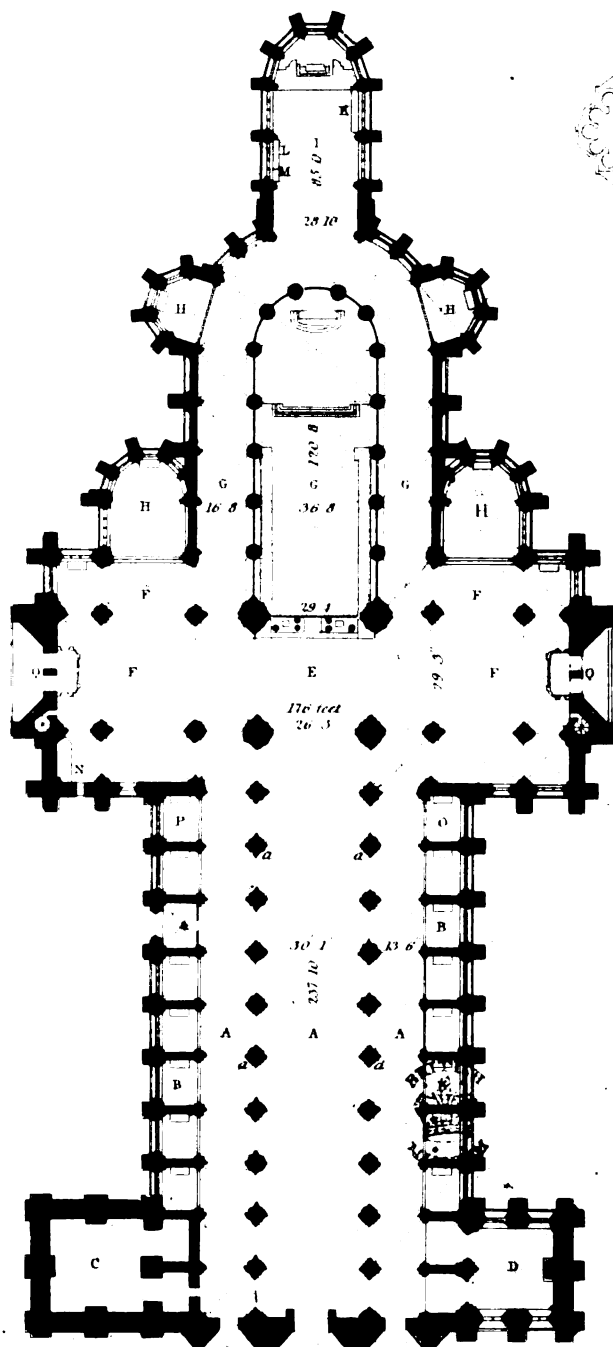
In 1804, some architects of Rouen were consulted upon the repairs, which a very visible inclination of this spire towards the west seemed to render necessary. Several plans were proposed, but the one by M. Vauquelin, which was selected and acted upon, was both the safest and the least expensive. These important and highly necessary repairs were completed in 1808, and cost the government 30,000 francs.<sup>4</sup>

Our limits will not allow us to go much into the history or description of the city in which this proud fabric stands. A portly volume might be written upon this subject, but we must confine ourselves to a few brief remarks.

Rouen was anciently the principal town of the *Velocasses*, to whom, however, it is plainly not indebted for its present modern name. It was at first called Rothomagus, and afterwards by corruption, Rothomum, or

<sup>4</sup> This spire has since been destroyed. See Note after its description.





- REFERENCE
- AA Nave and Aisles.
  - BB Chapels of Nave.
  - C Tower of S<sup>t</sup> Romaine.
  - D The Butler Tower.
  - E Centre Tower.
  - FF Transept and side Aisles.
  - GG Choir and Aisles.
  - HH Chapels.
  - I Lady Chapel.
  - K Monument to the Cardinals D'Amboise.
  - L D<sup>e</sup> to Louis de Brézé.
  - M D<sup>e</sup> to Pierre de Brézé.
  - N Ancient Staircase.
  - O Monument to Rolfe 1<sup>st</sup> Duke of Normandy.
  - P D<sup>e</sup> to William Long-épée his Son.
  - QQ Porches.

Scale to Plan  
 100 ft 100 ft  
 Scale to Pier at Large 10 ft



Rodomum ; and hence Rouen. Although it cannot be denied that the city is very ancient, yet neither Cæsar, nor any other ancient Roman author, makes any mention of it ; Ptolemy is the first who has noted it. It must, however, have been a very considerable place in early times, for when the Lyonnaise province was divided into two parts, under Constantine, Rouen was given to the second Lyonnaise for its capital.<sup>5</sup> The circumference of the city was formerly very much less than it is at present. Before the Revolution it was a place of great importance and considerable trade ; in it were thirty-six parish churches, fifty-six convents, four abbies, and a college of jesuits. It is still a large and populous place, but the houses are chiefly of wood and plaster, and the streets narrow and short. It must be owned, however, that the quay by the river side is spacious, and that there are several open places where the houses are of stone, and of a better description ; that near the beautiful abbey church of St. Ouen may be instanced, and the gardens around it.

But to return to the Cathedral. It has from whatever point it is viewed, both at a distance and on a nearer approach, all the dignity and importance of a metropolitan church. It is of vast dimensions, of wonderful magnificence, and (which constitutes its peculiar excellence) of the very best proportions. Other Cathedrals have their peculiar excellencies, but they have at the same time some very obvious defect. Rouen Cathedral having no such defect, may be considered, as a whole, superior to any other in France. Beauvais, for instance, has a choir, and Evreux a transept and central tower, to which there is nothing comparable in the corresponding portions of Rouen Cathedral, or indeed in any other portions of it ; but Beauvais has no nave, and Evreux has a west front of modern Italian architecture, and is moreover very defective in regard to its proportions. To say then that Rouen Cathedral is one of the first class is not enough ; it is undoubtedly among the first in that class, if it does not stand alone, as altogether pre-eminent. We have already given the history of its construction and the dates of its several portions, gathered either from coeval documents which have escaped the ravages of the French revolution, or from an attentive examination of the style of those portions in the absence of such documents.

We will now enter upon a description of its architecture, both as a whole and in detail, mark the effect it produces, both generally and particularly, externally and internally. Following then the rule which we have on former occasions adopted, as calculated to give the reader the clearest idea of the subject, we will begin our description with the

<sup>5</sup> Longuerue. Description de la France, ancienne et moderne, page 67.8.

## EXTERIOR ;

And, according to the rule also, with the west front. Let the reader suppose himself standing immediately opposite the great centre portal, and a few yards from it; what a vast and splendid display of gothic architecture is then before him. If he has been already dazzled by the south front of the transept of Beauvais Cathedral, what will he feel on first beholding the west front of the metropolitan church of Rouen, which, with all the richness of the former, and far greater delicacy of detail, has at the same time nearly four times its extent? This truly majestic façade presents a breadth of 170 feet; the plan of it may be said to be the usual one, although with several peculiarities attending it. Thus, for instance, there are three portals, the centre one rising much higher, and having nearly double the breadth of the lateral ones, which is usual; but then in this instance, it also projects far beyond the others in the form of a porch, and is flanked by enormous pyramidal buttresses, exceedingly rich, which from their size and form deserve to be called turrets, with spires upon them<sup>6</sup>. Again, it has two towers, which is usual, but their position is very unusual; for instead of immediately flanking the west end of the nave, as in some instances, or its side aisles, as in others, they are built beyond even these last, with one side of each of them against the outer walls of the nave chapels on each side of the Cathedral, which gives to this front its noble and unusual breadth. The space thus formed between these towers and the west end of the nave, on either side of it, is filled up with arcades, which are adorned with tracery and surmounted by open canopies, or pierced gables, which are crocketed and terminated by small statues. The slender columns which support this arcade are also terminated by crocketed pinnacles; and it is further adorned with tracery, niches, and statues, while above it rise four turrets, which were all once surmounted by spire-work of beautiful design and open carving; but one only now remains in its original state, the other three were deprived of these elegant portions by a tremendous storm of thunder and lightning, which happened on the 25th of June, in the year 1683. Their fall destroyed the first compartment of the vaulting of the nave, and among the ruins of them two inscriptions stamped in lead were found, commemorating the period when all between the towers

<sup>6</sup> Two similar buttresses are now erecting one at each end of the side entrances, and it is intended also to restore the turrets which are described as having been destroyed.



was built, and several other remarks upon the price of provisions and labour at that time. The same storm destroyed also the open stone parapets round the towers which flank both ends of the transept; a flying buttress near the Tower of St. Romain was thrown down by it, and a great quantity of lead torn off the roof; and much of the stained glass in the windows broken by the hail. To repair the many injuries done to the fabric by this tempest, is said to have cost upwards of 200,000 crowns. It is impossible for words to describe the gorgeousness of the porch and portal in the centre of this façade—what more can Gothic architecture do? It is rich, elegant, and delicate in the extreme; it abounds with niches and statues, and an almost endless variety of open and free tracery of the most beautiful description, and may be, not inaptly, called a gigantic ornament of filigree in stone; and a monument both of the munificence of the cardinal, at whose expense it was wrought, and of the brilliant talents of the architects, who strove and have done ample justice to that munificence by the production of this astonishing performance. The great gable which surmounts the portal is covered with tracery and bas relief (except where the face of the Cathedral clock is placed), and is attached to the flanking buttresses by a row of pointed arches, behind which runs a gallery with a front of carved stone. Above the porch, and partly concealed by its acute angled gable, is the large rose window within a pointed arch, so often found in French Cathedrals, and under similar circumstances. Above this, is a gallery adorned with a row of pointed arches with pinnacles and canopies, and above this again rises the gable itself of the nave of the Cathedral, enriched with sculpture and fretwork, and forming as it were a crown to the central part of this immense façade. The two lateral portals belong to an earlier age, as is plainly to be seen by the style of them: they are both decorated with bas reliefs. Upon the tympanum of that towards the butter tower the Virgin is seen, surrounded with angels; upon the tympanum of the other, Salome dancing before Herod; and again the same Salome presenting the head of John the Baptist to her mother.

We come now to the towers which terminate this façade at either end. That at the north end called the Tower of St. Romain, from the base to the upper story of it, is very simple when compared to that upper portion, and to the rest of the façade. It is terminated by a roof of wood covered with lead, very graceful in its form and not unlike a martial tent; and rising so high above the parapet as to make this of equal height with the other tower. Of the beauty of that other, too much cannot be said.



Like the Tower of St. Romain the greater part of it is square, but unlike that in having angular buttresses decorated with statues, and a buttress also running up the centre of each side, adorned in the same manner. The spaces between the buttresses in the three lower stories of the tower are filled with mullions and tracery, in the form of pointed windows; above this portion of the tower are two open galleries of beautiful workmanship, one above the other, and between them, in each of the four faces of the tower, are four windows pierced but not glazed, and decorated with fret work and surmounted with open canopies. Above these windows the tower takes an octagonal form, and is pierced with a large pointed window in each side full of good tracery. It is also adorned with an intricacy of detail, beautiful indeed, but not to be described by words, and surmounted with a graceful open parapet adorned with delicate crocketed pinnacles thickly set, crowning the whole as with a diadem of stone. This tower, though vulgarly called the butter tower, for the reason before assigned, is also known by the name of George d'Amboise, at whose expense it was erected. The space between this tower and the west end of the nave is less than that between the same west end and the Tower of St. Romain, so that while the former is filled up with only three arches, the latter space has four. So much, however, is the eye engaged in contemplating the splendour of this façade, and so filled and enraptured as it gazes, that this irregularity is scarcely ever detected at first sight.

Still standing in his first position, let the reader lift up his eyes to the central tower, which, though no part of the west front, is seen so prominently in connection with it, as to make a description of it incomplete without the mention of this circumstance, and give the reader an incorrect idea of the whole as seen from this spot. The tower, properly so called, is divided into three stories; the first nearest the roof has a plain arcade of pointed arches upon slender columns, the second, divided from the first by a band of small pointed arches on very short columns, is filled with two pointed windows in each face of it, divided into four lights each, with simple flowing tracery in the heads of them, and surmounted by flowing and crocketed canopies—they have also a transverse mullion about midway; the third story is divided also from the second by a band of tracery, and is on each side pierced with four long and narrow windows of one light each, with flowing and crocketed canopies, and niches adorned in like manner between each window, having also, like the stories below, double buttresses at the angles, the whole is surmounted by a parapet of Palladian architecture. All above this parapet is of wood, covered





WINCHESTER CATHEDRAL.  
NORTH WEST VIEW FROM THE CLOISTER YARD.

1836

London: Printed Sep<sup>r</sup> 1 1836 by Charles Knight, Fleet Street.

with lead; half of it is pyramidal, and divided into several tiers of small arcades of circular arches upon Grecian columns, with pediments and other ornaments, consistent with itself but not with the tower on which it is set; the remaining portion is a square spire, and divided at equal distances all the way up by six plain bands, and surmounted with a cross and weather cock. We wish all this had been of stone, and of a style agreeing with the tower and façade; the outline, however, is very elegant, and the modern detail so much above the eye as not to injure the general effect<sup>7</sup>.

Before we take the reader from the spot on which we have placed him for the viewing of this west front of the metropolitan church of Rouen, we must not allow him to suppose that it is now to be seen in all the freshness, sharpness, and perfection which it had at first, and for many years after its completion. No: the effacing hand of time has swept away that freshness and sharpness from stone of a soft and perishable nature. The misdirected zeal of Puritans has done more injury than time, and the diabolical rage of revolutionists has deprived it of its perfection and completeness, "by breaking down the carved work thereof with axes and hammers<sup>8</sup>."

In order to view the north side of the Cathedral, the court of an ancient college must be entered, by a door in the street called St. Romain. Some of the collegiate buildings are still in existence; it was founded by Peter de Colmieu, Cardinal Archbishop of Rouen, in the year 1245, for ecclesiastics, who were bound to assist in the different offices of the Cathedral service conjointly with the canons. Having entered this college court, a good view of the north side of the Cathedral is obtained. Nine tall pointed windows of four lights each, with good tracery of different patterns in their heads, and surmounted by straight canopies, light the chapels of the nave. They have

<sup>7</sup> The above description was considered necessary owing to our having shewn the wooden spire in three of our views, as the reader will perceive by reference to the plates accompanying this description, though, in fact, it was destroyed by lightning two or three years ago. We adopted this course on account of the new spire, which is of iron, not being sufficiently advanced for a correct delineation of it; about a third part is already erected, but it is not improbable that it may be taken down again, as the design is not entirely determined upon.

In the Vignette, forming a title to the present volume, we have however ventured a view of the new spire agreeable to its present outline.

<sup>8</sup> It is time now, observes M. Gilbert, to repair this havoc of the revolution, after the example of the city of Strasburg, which has done what no other city of France has yet had the courage or the good will to do in this respect, they have replaced the statues which had been thrown down, restored the bas relief which had been mutilated, and have given to these reparations the venerable tint which the rest of the edifice has received from time.

broad but slightly projecting buttresses between each window, and above the windows a parapet adorned with a simple row of quatre feuilles is placed, intersected by the canopies of the windows, which are terminated by small figures. The flying buttresses spring from the buttresses of the chapels, and are adorned at that point with statues of kings and bishops, set upon grotesque brackets, and under very rich and graceful canopies, while the rest of the buttresses are plain solid masonry. The windows of the clerestory are pointed, of four lights each, with simple flowing tracery in the heads of them; and have delicate buttresses, terminated by crocketed pinnacles between each. The parapet is open and of good design. The clerestory of the choir is very like that of the nave; but all the exterior of this Cathedral is so crowded by buildings and shut up in private premises, that little can be seen except the clerestory and the roof, and nothing is open to public view except the west front, which has been already described, and the two fronts of the transept, of which we will speak when we have observed a little upon the exterior of the lady chapel, situated in the usual place eastward of the apse, and joined to it. In order to see this it is necessary to enter the court yard of the archbishop's palace; and the stranger will be amply repaid for his pains if he will ask permission to view it from that spot. It terminates pentagonally; the windows are pointed, of two lights each, with feathered tracery in the heads of them, deeply set in thick walls, and occupy the whole space between the buttresses, so that the various mouldings in the pointed arch around them, fall gradually into the sides of the buttresses in a sloping line from the point where the canopy begins down to the spring of the window arch. The buttresses are terminated by pinnacles of the most rich and elegant description, surmounted with statues. The lofty canopies of the windows are filled with feathered tracery, the sides are richly crocketed, and they are terminated also by statues, and connected with the buttresses by a band of open tracery. On the eastern extremity of the leaden roof, which is raised to a point, is set a pedestal, on which is placed an image of the Virgin; and although the pedestal and statue are both of lead, the effect, upon the whole, is very good. The rest of the Cathedral as seen from this spot is very plain, the central tower, however, shews itself off to great advantage, and the grouping of the whole together is very picturesque.

Notwithstanding what has been said of the great west front, and of the Chapel of the Virgin, as seen from the Archbishop's court yard, by far the most pleasing portions of the exterior of this Cathedral are





Drawn by W. G. Colman.

for Winkless Continental Cathedrals.

Engraved by B. Winkles.

ROUEN CATHEDRAL.  
FROM THE ARCHBISHOP'S COURT YARD.

1851.







Drawn by R. Garland.

for Winkles's Continental Cathedrals.

Engraved By B. Winkles.

# ROUEN CATHEDRAL.

SOUTH TRANSEPT.

PLATE

OF THE CATHEDRAL.

the north and south fronts of the transept, which yet remain to be described.

Imposing as they both are, and each one broad, lofty, and important enough to form a western or principal façade of a Cathedral of the first magnitude, the southern front is generally preferred to the northern. In its composition it is richer, in its proportions more elegant. It is called by the inhabitants *Portail de la Calende*, because it faces an open space bearing that appellation. The portal itself is deep, and richly decorated with various mouldings and statuary, much mutilated. The buttresses which flank the portal are adorned with feathered tracery, niches, canopies, and statues, and surmounted with pinnacles of an exquisite lightness. Above the portal is a lofty acute angled pediment, edged with free tracery, and filled with open feathered tracery of very good design, and finished with a statue. Behind the pediment runs a gallery, once of open tracery, but now stopped up. Above the gallery, within a deep and richly decorated circular arch, a large and beautiful rose window is seen, the central part of which was restored in the year 1811. Above the window is the gable of the transept, filled with figures representing our Saviour, the Virgin Mary, and four angels, each one having a canopy of the greatest beauty and delicacy, rising one above another on each side of the centre one, which is the largest and most elevated, and which is also terminated by a finial. Behind the gable is a gallery, the ends of which are flanked by two enormous pinnacles, deserving the name of turrets, with richly crocketed spires upon them. They are octagonal, and up each angle runs a slender column supporting on each face a trefoiled headed arch, surmounted by a crocketed canopy filled with feathered tracery, and finished with a statue. Finally, on each side of this façade, is a square tower, beautifully proportioned, with its sides pierced with lofty pointed windows, entirely open, and divided by a slender column, which, with lateral columns of the same description, assist in supporting two pointed arches within the greater arch. The parapet is quite plain on both towers.

The north end of the transept, besides being less light and less rich, differs in other respects from that which we have just described. It is called by the inhabitants *Portail des Libraires* for the reason before assigned in the account of its construction.

The portal is deep, and has been adorned in the usual manner, but, as usual also, the statues have fled from their niches. The pediment above the portal is crocketed, straight, and filled as the other with open feathered

tracery, of equal beauty though of different design, and, like that, also finished with a statue.

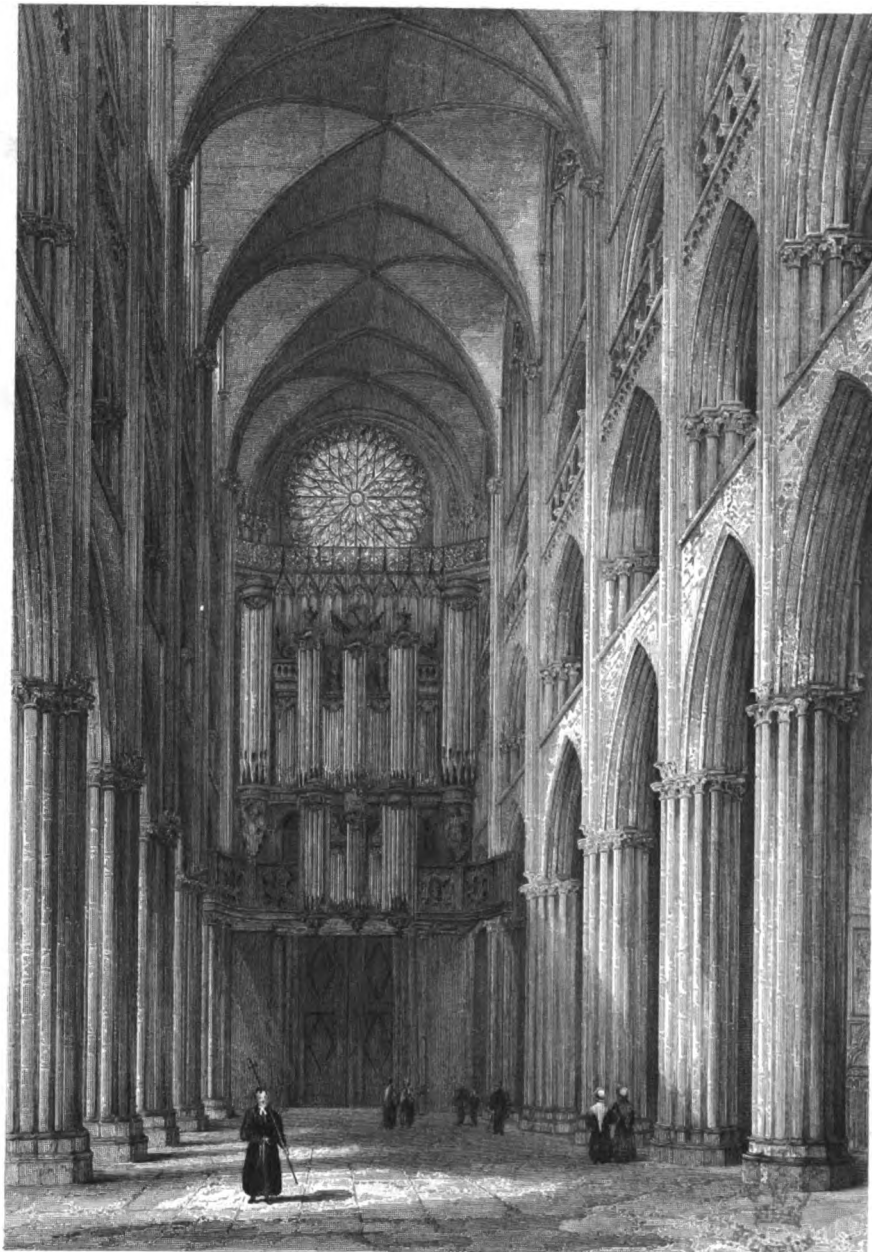
Behind this pediment runs the usual gallery, composed of an open row of pointed arches on small columns, above which, as usual, is the great rose window within a circular arch, of more ordinary and less beautiful design than the opposite one, but by no means devoid of architectural merit. This window is surmounted by a crocketed canopy, straight, but filled with open and good flamboyant tracery, and finished with a statue. Behind this canopy runs another gallery, composed of an open arcade of trefoiled headed arches, supported on small piers. Above this gallery the gable of the transept appears, it is crocketed and has a finial, and contains a pointed window of simple tracery and three lights. It is also flanked by two square towers, very similar to those at the opposite end of the transept, but surmounted by an open parapet of quatrefoils. It wants, however, the lofty, rich, and graceful pinnacles of the south end. The façade, as far as the highest gallery, is flanked with richly ornamented buttresses, terminating in pinnacles.

We will now conduct the reader back to the spot where we first begged leave to place him, and suppose him to enter this proud edifice by the great door which leads into the nave, while we proceed to give a description of its

#### INTERIOR,

the first view of which is impressive in an extraordinary degree. A delight mingled with somewhat of awe steals upon the spectator on his first introduction into this vast and beautifully proportioned temple. It was once observed by a stranger entering King's College Chapel, in Cambridge, for the first time, This is a place for angels to worship in: of the interior of the Cathedral of Rouen, the stranger would describe his feelings by saying,—surely this is the antichamber of the Divine Presence.

Whether owing to this awe-inspiring quality, or to the more than commonly good taste and good feelings of the inhabitants of Rouen, or to mere accident, it is certain that the interior of this Cathedral has suffered much less than the exterior, and much less than most other Cathedrals have internally, in the ravages of the Revolution. On entering, the eye enjoys an uninterrupted view of the whole length of the Cathedral, and through the intercolumniations of the apse the whole length of the Lady Chapel also.



Drawn by R. Garland.

for Winkless Continental Cathedrals.

Engraved by B. Winkless.

THE NAVE OF THE CATHEDRAL.

THE NAVE OF THE CATHEDRAL.

PLATE

Printed and Published Dec. 1848 by Charles Knight, Strand.





Nothing in architecture can exceed the beauty and magnificence of this general view of the interior of Rouen Cathedral.

Above the pillars and arches of the nave, runs another line of both in the place of a triforium; above this again are two galleries one above the other; and higher yet, and crowning all, is seen the clerestory with its windows, so that there are five horizontal divisions in the walls of the nave, which has no parallel in England. The vaulting is of the simplest kind, both of the nave and side aisles; that of the latter springs from the level of the second row of pillars and arches in the nave, an arrangement to be found in only one instance in England; namely, in the abbey church of Waltham.

Eleven clustered columns and ten pointed arches on each side support the walls of the nave: the eight columns of the transept are of the same size and form, but the four columns which support the central tower, though of the same form, are nearly double the circumference, and more than thrice the height.

The columns of the choir, fourteen in number, are cylindrical, six of them are in the apse, which is pentagonal. The arcades of the choir both above and below, are peculiarly light and elegant. The great altar is isolated, and occupies the centre of the apse.

• The Cathedral is lighted by one hundred and thirty windows, some of which are still adorned with the original painted glass. The great windows of the nave, the transept, and some of those in the choir, are however of common glass, with medallions and scrolls of painted glass inserted at intervals. The other windows of the choir are adorned with painted glass, representing figures of saints and archbishops. That at the end represents our Saviour on the cross, above which is seen the sun and the moon; in the glass next to this the Virgin is represented with the apostles Peter and John, together with inscriptions in large letters. The painted glass in the chapel of St. Romain is very much, and very justly, esteemed, and represents the principal actions of his life.

Besides these windows already enumerated, the Cathedral is lighted also by three rose windows, one at each end of the transept and one over the organ at the west end of the nave. Those at the two ends of the transept are of white glass ornamented with medallions of stained glass, representing various subjects from Scripture history. In respect of glazing however the rose window of the north end is greatly superior to that of the south. That of the west end of the nave is greatly superior to them both in point of the variety and beauty of its colours. The attention is caught equally by the architectural

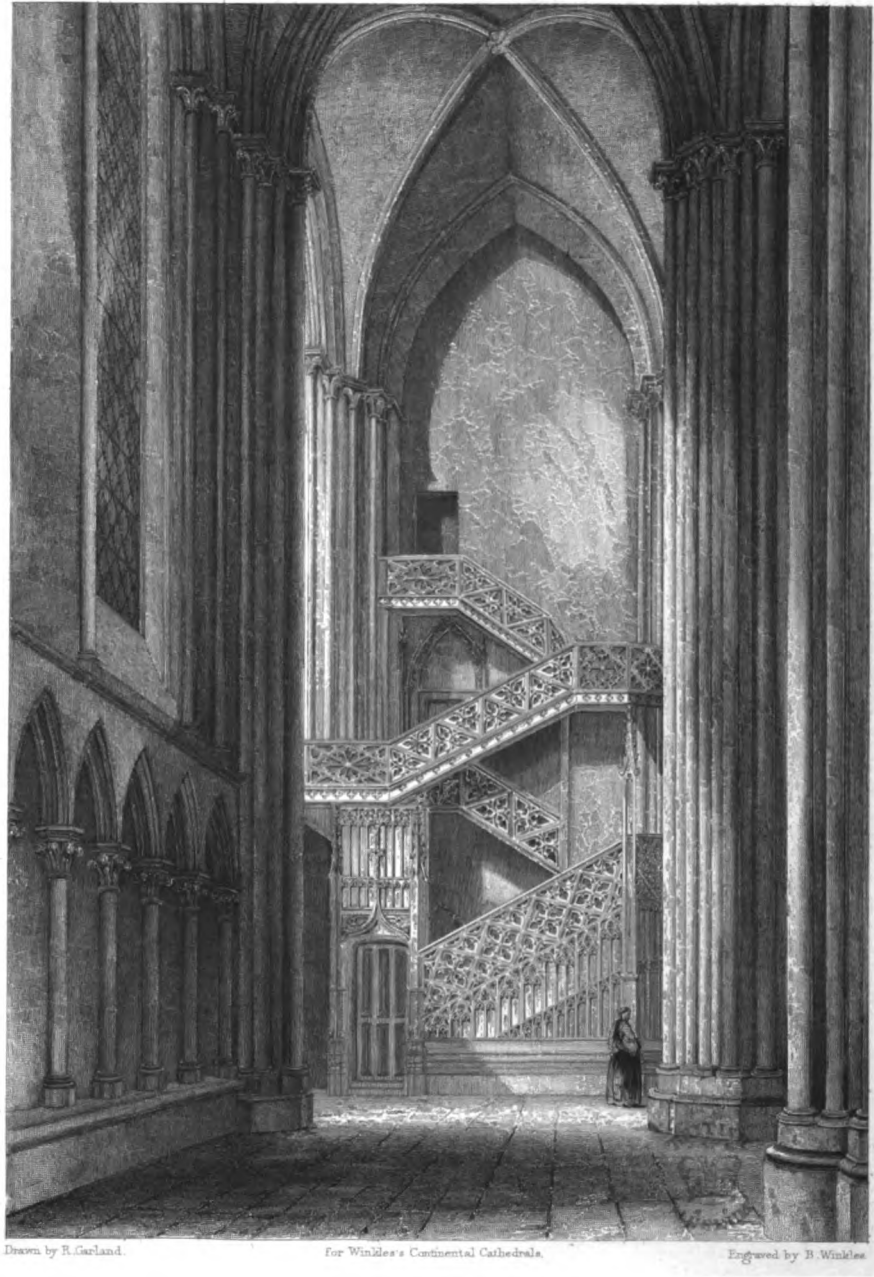
design of the rose, and the ingenious combination of colours in the glazing, in which red and blue predominate. In the middle is what we would rather never see attempted, a figure to represent the Deity, surrounded by a multitude of angels, holding musical instruments of various kinds in their hands, which occupy the other compartments of the rose. Around the great arch which serves as a frame to the rose window are placed ten figures of angels holding the instruments of the Passion in their hands. Before this window runs a gallery of open carving very rich, with the two extremities cutting off the corners of the nave; the same arrangement is to be seen in the transept of Evreux Cathedral; underneath this runs another gallery composed of a beautiful arcade of pointed arches and slender columns; which unfortunately is in great measure concealed by the vast organ which is placed in front of it.

The nave and the side aisles are paved with large slabs of hard freestone. Towards the eastern extremity of the nave, on the spot where the great altar stood, when this end of the nave served for a choir, was placed the tomb of Archbishop Maurille. In the same tomb was buried also the heart of Cardinal d'Estouteville, archbishop of Rouen, who died at Rome in the year 1482; but in the years 1777 and 1778, when the chapter made some alterations in the interior of the Cathedral, this tomb was taken away, and two tablets of black marble were placed against the two last columns of the nave, to the right and left, with an inscription on each in letters of gold, to the memory of these two famous archbishops.

The right hand tablet is inscribed as follows :

IN MEDIA NAVI  
 E REGIONE HUIUS COLUMNÆ,  
 JACET  
 BEATÆ MEM. MAURILIUS  
 ARCHIEP. ROTOM. AN. MLV  
 HANC BASILICAM PERFECIT  
 CONSECRAVITQUE ANNO MLXIII  
 VIX ENATOS BERENGARII ERRORES  
 IN PROV. CONCIL. PRÆFOCAVIT  
 PLENUS MERITIS OBIIT. AN. MLXVII.  
 HOC PONTIF. NORMANNI  
 GUILLEL. DUCE ANGLIÆ  
 POTITI SUNT ANNO MLXVI.





# ROURIC CATHEDRAL.

VIEW IN THE AISLE OF NORTH TRANSEPT SHOWING THE OLD STAIRCASE.

1830.

The tablet on the left hand is inscribed thus :

PERENNI MEMORIÆ  
D. D. GUILLELMI D'ESTOUTEVILLE.  
S. R. ECC. CARDINALIS  
ARCH. ROTOM. AN. MCCCCLIII.  
A SUM. PONT. NICOLAO V.  
AD CAROLUM VII. GALLIARUM REGEM  
LEGATI A LATERE  
QUI ROTOM. ECCLESIAM  
AMANTISSIMI CORDIS HÆREDEM  
ROMÆ MORIENS INSTITUIT ANNO MCCCCXXII.  
RECONDITUM EST IN TUMULO,  
B. MAURILII ARCHIEP.

We now arrive at the transept with its side aisles and central tower or lantern, as it is here called. It is seldom that a transept corresponds with the nave so entirely as in this instance, being nearly of the same date, and divided into a middle and side aisles by columns and arches of the same design. The extremities of the transept, besides the rose windows which light it, are adorned also with many niches, canopies, and trefoiled-headed arcades cut in the walls. There is one row of niches of singular beauty, and which still retain their statues. It is greatly to be regretted that any thing of modern and bad taste should be allowed to conceal any part of this sculpture. When will Gothic architecture be so thoroughly understood and appreciated as to lead to the removal of all such monstrous incongruities ?

At the end of the north-western side aisle of the transept, is a staircase of very beautiful Gothic design, in open tracery, which once led to the library and to the archives of the chapter<sup>9</sup>. Over the door is still to be seen the word *BIBLIOTHECA*. But where are the treasures which it once enclosed ? ask the advocates of the Revolution of 1790. That part of the staircase which led to the ancient chamber of the archives was added in 1789, and constructed

<sup>9</sup> It was in 1424 that the canons came to the determination to form a library worthy of one of the first Cathedrals of France. They accordingly built the room which still exists: it is 106 feet long, and 25 broad; Cardinal d'Estouteville, archbishop of Rouen, built the staircase mentioned above. The library once contained a great number of ancient manuscripts, among them a benedictionaire of the eighth century is much spoken of at Rouen; it is written in letters of gold upon vellum, and was adorned with figures and vignettes. It is said to have belonged to the archbishop who filled the see of Rouen at that time. In the year 1746, l'Abbé Saas, member of the academy of sciences at Rouen, and canon of the Cathedral, published an account of the manuscripts of this library, which was revised, corrected, and augmented by *dom Tassin*, a benedictine monk, who gave a second edition of it in the year 1747.

in the same style as the library staircase, which was erected in 1424. Near this staircase is a door by which the canons formerly went from the Cathedral into the chapter-house.

The chapels of the Cathedral, which add to its vastness, if not to its embellishment, are five-and-twenty in number, and still exhibit some remains of their former magnificence. In the second chapel to the left on entering the Cathedral by the western portal, there is a good painting of the annunciation, by Letellier, the nephew of Poussin. These chapels were plundered and mutilated in 1793; and fitted up again at the restoration of public worship in 1795, out of the spoils of other churches which were entirely suppressed. The largest of these chapels is that of St. Stephen, called *La Grande-Eglise*, situated under the tower of George D'Amboise. This chapel, which served formerly for a parish church, is said to be as to its first foundation the most ancient of any in Rouen. Before the Cathedral had attained its present dimensions, the parish church of St. Stephen was where now is the chapel of the Saint Esprit. The chapel now under the tower before named, is a square of 24 feet, lighted by four large windows, subdivided into eight lights filled with painted glass. This glass, executed in the sixteenth century, is of the greatest beauty. The subjects are principally taken from the New Testament; the drawing and the colours are most admirable, especially in the instance of our Saviour shewing himself to Mary Magdalen in the garden, near the sepulchre, after his resurrection. Upon the pillars to the right and left on entering, are placed at a certain height two statues: one is that of Clotilde, the other represents some warrior, and most probably intended for Clovis I. the husband of Clotilde.

The other more remarkable chapels of the nave are those which contain the tombs of the two first dukes of Normandy, who were also great benefactors to the Church of Rouen. The first, called the chapel of the *Petit Saint Romain*, is situated at the extremity of the side aisle of the nave, on the right hand. In this chapel is seen the tomb of Rollo, first duke of Normandy, who died in 917, and was buried in the Cathedral, (which he caused to be built) on the south side of the great altar. It was not till about the year 1200, when the present choir was begun, that the mortal remains of Rollo and his son William, surnamed Longsword, were transported to the chapels in which they now repose. The tomb of Rollo is placed within an arched recess sunk into the wall of the chapel; it consists of a sarcophagus, upon which the figure of the prince is placed on his back at full length; his head bears a crown, and rests upon a cushion; he is dressed in a long tunic, over which

is a mantle attached to the right shoulder. The statue has been a little mutilated. Over the arch is placed, on black marble, and in letters of gold, the following inscription :

HIC POSITUS EST  
 ROLLO  
 NORMANNII AST TERRITI VASTATÆ  
 RESTITUTÆ  
 PRIMUS DUX CONDITOR PATER  
 A FRANCONÆ ARCHIEP. ROTOM.  
 BAPTIZATUS ANNO DCCCCXIII.  
 OBIT ANNO DCCCCXVII.  
 OSSA IPSIUS IN VETERI SANCTUARIO  
 NUNC CAPITE NAVIS PRIMUM  
 CONDITA  
 TRANSLATO ALTARI, COLLOCATA  
 SUNT A. B. MAURILIO ARCHIEP. ROTOM.  
 AN. MLXIII.

Above this inscription is an urn, which, together with every thing else about the chapel and the tomb, is modern, with the single exception of the statue of Rollo, which appears to be the work of the thirteenth century.

In the chapel of St. Ann, on the opposite side of the nave, is the tomb of William, *Longue-Epée*, the son of Rollo, and second duke of Normandy, who died the victim of the foulest treason, in an interview which he had at Pecquigny, the 18th of December, in the year 944, with Arnoul, count of Flanders. His body was carried to Rouen, and buried in the Cathedral. His tomb is very similar in all respects to that of his father already described, except that he holds in his hand a sceptre now much mutilated ; above the arch, under which the figure reposes on a sarcophagus, is the following inscription, also in letters of gold, and on black marble :

HIC POSITUS EST  
 GUILLELMUS DICTUS LONGUA SPATA  
 ROLLONIS FILIUS  
 DUX NORMANNIÆ  
 PRODITORIE OCCISUS DCCCCXXXIV.  
 OSSA IPSIUS IN VETERI SANCTUARIO  
 UBI NUNC EST CAPUT NAVIS PRIMUM  
 CONDITA TRANSLATO ALTARI, HIC  
 COLLOCATA SUNT A. B. MAURILIO  
 ARCHIEPISC. ROTOM.  
 ANNO. MLXIII.

Before we enter the choir we cannot help remarking upon the extreme magnificence and beauty of the central tower or lantern; it is square, adorned in its four sides with an upper and a lower gallery, composed of tall slender pillars supporting trefoils, and with windows filled with white glass ground, which shed a soft and uniform light over the whole space.

The principal entrance into the choir is, as usual, from the transept, from which it is separated by a sort of screen of white marble, and of modern Ionic architecture, good enough in itself, but totally out of place here. This screen is composed of a gallery, with balustrades on each side of it, supported by six Ionic columns. In the middle of the gallery is a large leaden crucifix gilded, on either side of which were once the statues of the Virgin and St. John, whose places are now occupied by Grecian urns. Between the columns on either side of the entrance, are constructed chapels in white marble, adorned with bas-reliefs and brackets supporting marble tables. That on the right hand is dedicated to the Virgin, and vulgarly called the chapel of the vow, because to the vow made by the city of Rouen, during the plague in 1637, this chapel owes its origin. The altar of this chapel is decorated with a beautiful bas-relief, representing our Saviour in the sepulchre, surrounded by female figures; upon the step of the altar is placed a statue of the Virgin in marble, the gift of Cardinal de la Rochefoucauld, archbishop of Rouen.

The chapel of St. Cecilia, situated to the left of the entrance into the choir, opposite to that of the Virgin, was founded by a celebrated society of musical persons called *Puy*, and dedicated to the honour of that saint, whom musicians have chosen for their patroness. Formerly this society met every year to celebrate her festival, and the head of the society distributed prizes to those who had composed the best pieces of music. The altar of this chapel is likewise of marble, and adorned with a bas-relief representing St. Cecilia at the moment of her death, and surrounded by her afflicted companions; upon the step of the altar is placed a statue of the saint in marble, a figure six feet high, and full of dignity and grace. The choir itself is spacious and magnificent, and is built upon fourteen cylindrical columns of light and elegant proportions. It is furnished with stalls for the canons on each side, in double rows; they were constructed in the year 1467, under the episcopate of William D'Estouteville; formerly they had backs, and were surmounted by canopies of elaborate design, but these were taken away in 1791, when the Cathedral was made a parish church. The archiepiscopal throne is on the right hand side, and was put up in 1802.





Drawn by R. Garland.

for Winkler's Continental Cathedrals.

Engraved by B. Winkler.

THE CATHEDRAL OF ST. BARTHOLOMEW, NANCY.

THE CHURCH.

1855.

London: Printed and Sold by J. B. G. & Co. 1855.







Drawn by R. Garland.

for Winkless Continental Cathedrals

Engraved by B. Winkless

# ROUEN CATHEDRAL.

## THE LADY CHAPEL.

View N.

London, Published by C. Tilt, Fleet Street, Nov. 1846.



Before we enter upon a more detailed description of the choir, some account should be given of the monuments which, as we should think, adorned, but which, in the opinion of the dean and chapter of the day, encumbered it till the year 1736, when they were accordingly removed.

In the middle of the choir stood the monument of Charles V. of France, who died in the year 1380; upon a black marble tomb was a recumbent figure of the king in white marble. He was represented with a heart between his hands, to indicate that his was buried in the Cathedral of Rouen, according to his intentions, or that he made an offering of it to the Deity. This Prince had borne the title of duke of Normandy during the lifetime of his father king John, and was particularly attached to this province and to the city of Rouen, for which reason it is said that he ordered his heart to be buried in this Cathedral. Near the altar on the left was a tomb of stone, upon which was a recumbent figure representing Richard Cœur-de-Lion, king of England and duke of Normandy, whose heart was also buried here. On the other side of the altar, upon a tomb of stone, was another recumbent figure, representing Henry *le jeune*, son of Henry II. king of England, and brother of Richard Cœur-de-Lion. On the same side was buried William, son of Geoffrey, surnamed Plantagenet, and of the empress Matilda, his wife. Near the altar on the left was also the tomb of John, duke of Bedford, regent of France during the minority of Henry VI. king of England.

In the year 1736, however, a great desire seized the chapter to erect a more magnificent altar, and to elevate it considerably above the level of the choir. To effect this it was necessary to take up the old pavement, to remove the monuments, and to disturb the soil underneath to the depth of 15 feet. It must be mentioned, however, to their credit, that they had great respect to the mortal remains of these illustrious persons, which they replaced in their original positions; and when the new pavement was put down, squares of white marble were inserted over the graves of each, bearing simple and appropriate inscriptions. Upon that of Richard was placed the following:

COR  
RICHARDI REGIS ANGLIÆ  
NORMANNIÆ DUCIS,  
COR LEONIS DICTI,  
OBIT ANNO  
MCXCIX.

Upon that of Henry Le Jeune :

HIC JACET  
HENRICUS JUNIOR,  
RICHARDI REGIS ANGLIÆ,  
COR LEONIS DICTI FRATER,  
OBIIT ANNO  
MCLXXXIII.

Upon that of John, duke of Bedford :

AD DEXTRAM ALTARIS LATUS  
JACET  
JOANNES DUX BETFORDI  
NORMANNIÆ PRO REX  
OBIIT ANNO  
MCCCCXXXV.

The remains of prince William were not found, and the tomb of Charles V. was removed into the Lady Chapel.

The new altar was finished and consecrated in the month of December 1737, and was a proof of the bad taste which at that time prevailed in architecture, and in the art of designing. Fortunately at the revolution all the composition about the altar was destroyed ; we say fortunately, both because it was heavy and bad in itself, and because it shut out the view of the Lady Chapel behind it, which is now so striking on first entering the Cathedral by the west portal; and, lastly, because the altar itself, disencumbered of all this profusion of bad taste, has a much better effect. In the Cathedral of Amiens and in many other French Cathedrals, it is greatly to be lamented that the heavy and discordant compositions which surround the high altars, should be allowed to remain, disfiguring the choir itself, and obstructing the view of the pillared space behind it.

The choir of Rouen is paved in squares of black and white marble ; it is ascended from the transept by five steps of the same marbles, and it was formerly inclosed all round with a palisading of copper gilt, which was destroyed in 1793, and for which was substituted afterwards an iron, one in very bad taste, which still exists.

Let us now leave the choir to inspect the side aisle and chapels which surround it. The side aisle is about 17 feet wide, and contains nothing more interesting than the four great painted windows nearest the chapel of the

Virgin. They are of the thirteenth century. The subjects are taken from scripture history, and are painted in large medallions. The surface of the wall beneath the windows is decorated with pointed arches on slender columns. Behind three of such arches, near the entrance into the Lady Chapel, is the tomb or monument of an archbishop of Rouen, but of what archbishop (as every vestige of inscription has disappeared,) has been a long time a matter of dispute among antiquaries. M. Deville has, however, in his work upon the monuments of this Cathedral, published at Rouen in 1833, most satisfactorily proved that it is the monument of archbishop Maurice, who was translated from Le Mans to Rouen in 1231, and died archbishop of this province in 1235<sup>10</sup>. The statue of the archbishop in his robes is placed in the usual posture on the monument, which is sunk into the main wall of the church, in a semi-circular recess, supported upon four short columns. The slender columns and pointed arches in front of this monument, form no part of it, but belong to the decoration of the side aisle, and constructed after the monument, as is evident from their style; and yet it must be confessed that they connect very well with the monument, and increase the interest and add much to the picturesque effect of it.

The great chapel of the Virgin, the entrance into which is from the middle of the side aisle, behind the apse, may from its dimensions be called a second church, built to the end of the first. It is lighted by nine windows full of rich painted glass, representing principally portraits of the archbishops of Rouen, in their robes. This glass was executed in 1485.

The great altar is placed with its back to the middle window of the pentagonal termination of the chapel, and the decoration about it conceals nearly all that window, and parts of those immediately on each side of it. It is as smart as gilding all over can make it, and is not a bad production of modern times, but so totally out of keeping and character in the place it occupies, that it must be removed from it to a chapel of modern Italian architecture according with it, before we can admire it. The picture over the altar deserves to be noticed: the subject is the adoration of the shepherds. The artist, Philip de Champagne. The monuments which, to the surprise of every one, still adorn this chapel, are most interesting, both on account of their style, and of the illustrious persons to whose memory they have been erected, and whose remains they cover. It ought to be mentioned that they owe their preservation to the taste and good feeling of the citizens of Rouen. The monuments are these: 1st, that of Peter de Brézé, grand

<sup>10</sup> Tombeaux de la Cathedrale de Rouen, par A. Deville, page 33.

seneschal of Anjou and of Normandy, which has been erroneously called the monument of William de Flavacourt, archbishop of Rouen, who died in the year 1306. M. Deville has proved beyond all doubt that it is the monument of Peter de Brézé<sup>11</sup>. It is the first monument on the left hand side of the chapel that is seen on entering it. It is impossible to look at this monument without being captivated by the grace and elegance of its proportions, and struck by the boldness and lightness of the multiplied details, which seem suspended as if by enchantment. The recumbent figure of the grand seneschal is gone, it is not known when it was taken away, but the most probable conjecture is that it was broken to pieces by the puritans, as it disappeared long before the great revolution. That this monument could not have been that of William de Flavacourt is plain, both from the continual recurrence of the initials P. B., and from the style of its architecture, which has many marks of that transition from the latest Gothic to the revival of the Greek and Roman architecture, which distinguished the latter part of the fifteenth and beginning of the sixteenth centuries. If, however, the inspection of the monument itself should leave doubts upon the mind, there is historical evidence sufficient to remove them at once.

The next monument in point of time, and the first of all in point of size and magnificence, and we may add in point of condition (for it is in a perfect state of preservation) is that of the two cardinals d'Amboise. The monument which we have just described is an example of the transition period in which the gothic prevails; this is one in which the new style prevails so much that the old is at first sight hardly observable, although nearly all the minute detail belongs to it. It is elaborately and most marvellously rich in decoration, and equally delicate in execution. The plan of it is a vast table monument between two pillars: the front of the monument is adorned with pilasters, and niches with statues. Upon it the two cardinals in their robes are seen kneeling, one behind the other; a sort of vaulted canopy extends over both figures, crowned with an entablature, surmounted by a crowd of minarets and small figures of saints and angels. The statues of the cardinals are rather above the natural size: the whole monument is about 24 feet high, and 18 wide; the detail is worthy of a particular description, but our limits will not allow of it, and we will, therefore, pass on to speak briefly of the third monument, which still exists in the chapel of the Virgin. It is that of Louis de Brézé, grandson of Pierre de Brézé, whose monument we have already noticed, and is placed at its side. This is one of the proofs given by M.

<sup>11</sup> Tombeaux de la Cathédrale de Rouen, par A. Deville, page 53 and following.



Deville, that the beautiful gothic monument, without statue and without inscription, is that of Pierre de Brézé. In an old Norman manuscript, speaking of Louis de Brézé, it is expressly stated, that his bowels were interred at Anet, his heart in the abbey of Coulombs, near his father, and his body carried to Notre Dame, at Rouen, and placed near that of his grandfather Pierre de Brézé. The monument now under consideration is unquestionably that of Louis de Brézé, grand seneschal and governor of Normandy, who died at Anet, the 23rd of July, 1531. In the Amboise monument the gothic style had still a great share in its embellishment, but it was at that time about to disappear, for scarcely had fifteen years more elapsed, when the monument now under consideration was erected, which is without the least mixture of gothic, and, perhaps, is one of the earliest examples of the perfect re-establishment of the ancient architecture, which is to be found in France. It is of black marble and alabaster, 23 feet high and 10 wide. At first sight the spectator is struck with the richness and elegance of the design, and a more attentive examination of it only adds force to the first impression. Upon a sarcophagus of black marble is placed a figure nearly naked, of Louis de Brézé, as he appeared after death, the anatomy of which is very much admired; on the same sarcophagus once stood a figure of the same person in the best days of his lifetime, dressed as count, and seneschal, and governor. This was destroyed at the Revolution, on account of the offensive costume which it bore. The sarcophagus stands between fluted corinthian pillars, which support a semi-circular arch, above which is a cornice, supported by caryatides, which stand upon the cornice which surmounts the pillars: between the pillars and the wall on one side, is a figure of the famous Diane de Poitiers, the wife of Louis de Brézé, in the costume of a widow of that period; and in the similar situation, on the opposite side of the sarcophagus, is the figure of the Virgin with the infant Jesus in her arms. In the upper part of the monument, beneath the arch, is placed an equestrian statue of the same Louis de Brézé. This monument deserves a more particular notice than can here be given of it. For a full account of its sculpture, its mottoes, its inscriptions of various kinds, and for a faithful sketch, the reader is referred to the work of M. Deville.

Dom Pommeraye and Farin mention several other monuments which existed in their times, some of which were removed by the chapter as being in the way of their supposed improvements; some destroyed by the Puritans, and others by the Revolutionists. By the two last mentioned, not only were the monuments thus mutilated and destroyed, but the treasury of the Cathedral

was robbed of almost every thing of value. It contained formerly immense treasures, both of gold and silver, and precious stones. The shrine of St. Romain is now the only one left, and it ought to be mentioned that it owes its preservation entirely to its being only of copper gilt, instead of the precious metals. It is adorned with enamels, and a few jewels of inferior value. From its style it seems to be of the date of the thirteenth century, or at latest of the beginning of the fourteenth.

From the Cathedral we will proceed to give a brief account of some of the more renowned archbishops who have at different periods presided over the diocese and province of Rouen.

Of the archbishops of Rouen many have been canonized, and many more have attained to the dignity of cardinals, and one to wear even the triple crown or tiara of St. Peter. Many also have been eminent for their piety, their liberality, and their learning: while some few, alas! for the contrary, vices and disqualifications, have rendered their names infamous.

St. Mellon, the second, if not the first chief pastor of this district, built the first Cathedral on the same spot where the present now stands. He was a native of England, and died a natural death in the year 314.

St. Victrice is famous for his piety and charity, and the many miracles he performed; he is said to have rebuilt the Cathedral, and to have been put to death with much difficulty, having first been beaten with clubs till all his bones were broken, and then condemned to be beheaded; but as soon as the executioner put his hand to the neck of the saint for this purpose, he was struck with blindness. On account of these miraculous escapes, he has been called the living martyr. He is supposed to have died about the year 404.

St. Prætextas, elected about the year 541, was put to death in the year 586, but he was deposed and banished to the island of Jersey long before his death. During this banishment, which began in 577, Melantius conducted the ecclesiastical affairs of this diocese. He is reckoned a martyr, though not for the Christian faith: he was the victim of the wicked queen Fredigunde, whom, as his duty required, he had often boldly rebuked. His end was very similar to that of our Thomas à Becket: he was seized by a party of assassins while he was officiating at the altar, and despatched by them with many deadly wounds. Melantius, his successor, was strongly suspected of being privy to this murder.

Of St. Romain, who rebuilt the Cathedral, we have already spoken.

Archbishop Franco, elected in 912, and died in 919, had the honour and happiness during his short episcopate to convert and baptize the famous Rollo.

Hugh, the second of that name, was of a noble family, but ignoble in every thing else. He was a monk of St. Denys, when William, the son of Rollo, made him archbishop of Rouen in the year 942. In open defiance of the regulations of the church, he gave himself up to a life of pleasure, allowed the Cathedral to go to ruin, and wasted and alienated the property of the see. He died in the year 989, praised by no writer who has had occasion to speak of him, either as a man or an archbishop, and having it notoriously said of him, that he was a monk in dress but not in deed.

Robert I., son of Richard I., duke of Normandy, was elected in 990, and died in 1036. He was also count of Evreux, and as such thought himself at liberty to marry in the hope of transmitting his name, and title, and possessions to his posterity. He is very much blamed for this act by the church of Rome; but he had an ingenious and convenient way of dividing himself into two persons; as archbishop of Rouen he was not a married man, as count of Evreux he was. He married Herleve, and had by her three sons and a daughter, among whom he distributed, according to the custom of the age, his secular honours and possessions. In his old age he is said to have repented of the errors of his past life, and to have feared greatly for his many and great faults. But what the faults were the author of *Gallia Christiana* does not mention, although we perceive plainly that the marriage was no small one in his estimation. To atone, however, for these faults, whatever they were, we are told by the same author that he began to rebuild the Cathedral from the foundations, on a more magnificent scale, though he did not live to finish it, and that at his death many and great were his charitable bequests.

Archbishop Maurille finished what his predecessor had begun, and indeed carried on to a considerable extent.

Peter Roger, elected in 1333, was made cardinal by Benedict XII. in 1338, and on the death of that pope in 1342, was himself elected to that highest ecclesiastical dignity, and took the name of Clement VI.

John de la Rochetaillée, elected in 1423, created cardinal in 1426, and died in 1429.

William d'Estouteville rebuilt the greatest part of the archiepiscopal palace in 1453. He was created a cardinal, and died at Rome dean of the college of cardinals in 1483. His heart was brought to Rouen and buried in the Cathedral, but his body was interred at Rome.

George d'Amboise I. elected in 1494. He finished the palace at Rouen, and adorned the city with superb buildings and fountains; he was created a

cardinal in the year 1498, and died in 1510. He was succeeded by his nephew George d'Amboise II., who was elected in 1511. He was like his uncle a great benefactor to the Cathedral, and like him also was created a cardinal. He died in 1550, and was buried by the side of his predecessor in the chapel of the Virgin, where one splendid monument has been erected to the memory of them both.

Francis de Harlay, elected in 1651, a relation of the preceding archbishop, powerful both as a preacher and a writer; he died in 1654, at Gaillon, the country palace of the archbishops, built by archbishop William d'Estouteville. According to his own desire, his heart and bowels were buried at Gaillon, and his body in the tomb of the two cardinals d'Amboise.

Francis Rouscel de Medavy, elected in 1671, was remarkable for his piety and humility; he desired to be buried at the bottom of the nave of the Cathedral, and that his grave should be covered with a simple slab. He directed also that his funeral should be conducted without any kind of pomp.

Claude Maur d'Aubigné, elected in 1708, and died in 1719, was buried in the vault of the cardinals d'Amboise; fervent in spirit and indefatigable in his pastoral labours, esteemed in his life, and lamented in his death by all good men.

Stephen Hubert Cambacères was the ninety-fourth archbishop of Rouen, and a cardinal. He was elected soon after the re-establishment of religion, and died in 1818, having presided over the see and province with credit to himself and advantage to the church nearly seventeen years. He was buried in the Amboise vault. His immediate predecessor was the cardinal de la Rochefoucaud. His successor, the present archbishop is also a cardinal.

The dignity, revenue, and establishment of the archbishopric of Rouen, very little resemble those of former times. Before the revolution at the close of the last century, the metropolitan church of Rouen consisted of an archbishop, a dean, fifty canons, ten prebendaries, and a countless throng of inferior officers; it has now only an archbishop, a dean, a treasurer, (of whose services there can be but little need,) an archdeacon, and twelve canons. The whole income of the establishment was once upwards of 100,000*l.* per annum; but now the archbishop has about 600*l.*, and the canons about 40*l.*, allowed by the government; and before the late revolution of 1830, these sums were nearly doubled by an allowance from the funds of the department. Of course such pittance will not enable the members of the Cathedral to maintain their dignities, nor allow them the gratification of giving alms to the poor.

To obviate these inconveniences and improprieties, care is taken to select persons of independent property for the highest dignities, who are at the same time worthy of such stations in point of learning and general character.

From the time that Rouen became the capital of the province, it has never been subject, ecclesiastically speaking, to any other church in France, and its archbishops have maintained a complete independence. They have always resisted strenuously and successfully the attempts of the archbishops of Lyons, who have many times attacked them, with a view to subject the province of Rouen to their jurisdiction. But in every such contest the archbishops of Lyons were condemned both by popes and kings, and the victory decided by the same authorities in favour of the archbishops of Rouen.

The province of Rouen contains the whole of Normandy: it was formerly divided into seven dioceses, viz., Rouen, Evreux, Lisieux, Bayeux, Seez, Coutances, and Avranches. Several of these have since the revolution been suppressed, and their districts given among those which still remain. The whole province contained 4299 parishes; the diocese of Rouen alone contained 1388 churches, besides chapels.

The annual income of the archbishop was once 80,000 livres, out of which he paid a taxation at the court of Rome of 12,000 florins. He is still called primate of Normandy.

A vast number of provincial councils have been held in the city of Rouen, in which questions of great importance at the time have been discussed and decided, but which have nothing in them sufficiently interesting to the reader to be added to the history of Rouen Cathedral.



#### ERRATA.

- Page 7 line 24 *for* ornamental *read* ornament.  
— 13 — 26 *for* Holofores *read* Holofernes.  
— 50 — 6 *for* four hundred and thirty-two feet *read* four hundred and  
forty-two feet.  
— 64 — 27 *for* who *read* whom.  
— 81 — 19 *for* issublime *read* is sublime.  
— 89 — 4 *for* killingan *read* killing an.  
— 100 — 24 *for* Lucian *read* Lucien.  
— 106 — 11 *for* performance *read* observance.  
— 114 — 23 *for* Louis XI. *read* Louis IX,  
— 119 — 25 *for* general *read* Geneva.  
— 120 — 29 *for* forbid *read* forbad.  
— 121 — 25 *for* Hincman *read* Hincmar.  
— 131 — 12 *for* spires *read* spire.

*N. B.—The plans must be referred to for the dimensions generally.*





# INDEX.

## Amiens Cathedral.

	Page		Page
Ambianum, the Roman name of Amiens	2	Cathedral, repaired by M. Godde	4
Amiennois, Amiens, the ancient capital of	2	sentence against the barons of	
Amiens Cathedral, antiquity of	1	England delivered in	4
comparative height of	1	King Charles II. married in	5
pillaged during the Revolution,	4	visits of various kings to	4, 5
repaired and restored	4	founder of the present	5
Amiens, city of	1	the old, destroyed by fire	5
name of	2	plan and completion of	6
the birth-place of Peter the Hermit	2	Mr. Woods' observations on	6, 20
history of	2, 4	western front of	6, 7, 11
siege of	3	doorways, windows, &c.	7, 20
treaty of peace signed at	5	confined space in front of	8
streets and trade	4	Amiens, western towers	8
memorable events at	4, 5	basement	8
St. John the Baptist's head trans-		porches	8, 9, 10
ported to	5	pillars and vaulting	9
Chapel of St. John, founded by the		northern doorway	10
corporation of	32	western buttresses	10
Angilvin de Donnelieu, statue of	12	northern front	14
Apse or Chevet, what part of a French		the porch of St. Firmin	15
church so designated	18	windows of the choir	15
Archæology, study of become popular	20	curious high roof	15
Architecture, comparison of French and		cisterns and capstans	16
English	19	neglect of during the Revolution	16
order of the style of the Cathedral	22	destruction of the central tower	
Ardennes, forest of	3	by lightning	16
Arnoult, bishop	21	new steeple, by Louis Cordon	16
Assise, carving of St. François d'	31	Amiens, bells given to	17
Aumale, duc d'	12	Mr. Whewell's opinion of the	
		architecture	17
Bassi relievi, on the porches of Amiens		interior of	18
Cathedral	8, 9, 10	period of erection	19
on the south front	13	length of the nave	20
Bas reliefs of St. Louis and St. Francis		vaulting erected	21
Xavier	26	stained glass in the windows	21
of the Temple of Jerusalem	28		24, 26
of the bishop of Noyon	31	chapels of the nave	24, 25, 26
of the martyrdom of St. Quentin	32	chapels in the transepts	26, 27
Blasset, best work of Nicholas	25	chapels in the choir	31, 32
beautiful group by	32	length of the transept	28
Bloxham church, Oxfordshire	10	alterations of the	28, 28
Bronze monuments, two remarkable	23	choir screen	29
Byron, siege of Amiens by Marshal	3	stalls of the choir	29
		superb choir	30
Cathedral, antiquity of Amiens	1	establishment of the	30
comparative height of	1	Lady Chapel	32
pillaged in 1790	4	Chapel of St. John the Baptist	32

# INDEX.

	Page		Page
Cathedrals, length of French inferior to English	- 21	San Luc, death of	- 3
Ceiling, <i>semée</i> of golden stars	- 21	Siege of Velvet, the	- 3
Cenotaphs to Bishops Evrard and Gaude- froy d'Eu	- 23	Stained glass, advantages of, in windows	- 21
Cherchemont, tomb of Jean de	- 27	Statues of St. Christopher	12, 25
Cordon, Louis, new steeple raised by	- 16	in the tower and transept of the Cathedral	- 13
Crucifixion, altar-piece of the	- 27	of Charles V. and Cardinal de la Grange	- 14
Dædalus, labyrinth of	- 24	of St. John the Baptist, a prince, and a count	- 14
Demandolx, sepulchral urn of bishop	- 28	of the Virgin and St. Firmin	- 15
Doullens, situation of	- 2	of St. Louis and Queen Blanche	- 15
Edict of Nantes, when granted	- 3	on the new steeple	- 17
Epitaph of Bishop Feydeau de Brou	- 25	of St. Stephen and St. Ambrose	- 25
Evrard de Fouilly, founder of Amiens Cathedral	5	of the Virgin Martyr, by Vimeu	- 25
death of	6	of St. Ulpha and of St. Domice	- 25
Evrard and Gaudefroy, monuments to bishops	28	of St. Honoré	- 26
Franken, alter-piece by	- 27	of St. Firmin	- 26
Font, the ancient baptismal	- 28	of St. Sebastian	- 27
Gothic, definition of the term	- 7	of St. Peter and St. Paul	- 31
architecture, French	- 18	St. Christopher, colossal statue of porch of	- 12
Gresset, memorial of J. B. Louis, the poet	28	St. Firmin, bones of, discovered	- 5
Hémarid de Dénonville, monument of Cardinal	27	statue of	10, 15, 26
Heroic statues of the Kings of France	- 11	representations of his life	- 10
Labyrinth, a curious	- 24	St. Honoré Gate, of the	- 13
Last Judgment, bas reliefs representing the	10	St John the Baptist's head acquired by the city of Amiens	- 5
Louis VII., armorial bearings of	- 11	its relics and jewels	- 32
Luc, alter-piece painted by	- 25	St. Lambert, statue of	- 12
Military hospitals first established	- 3	chapel of	- 12
Macon, tomb of William de	- 25	St. Maurice at Vienne, decoration of	- 21
Milly, offence and penance of Geoffrey de	24	St. Nicholas, miracles of	- 13
Monuments preserved during the Revolution	26	Steeple, the new, of the Cathedral built by Cordon	- 16
Organ, the curious antique	- 23	covered with lead by Pingard	- 16
Pavement of Senlis stone	- 24	benefactors to the	- 17
Pepin, statue of King	- 11	Stratagem, a singular	- 2
Peter the Hermit, birth place of	- 2	Triforium, derivation of the word	- 19
Picardy, origin of the name of	- 2	Vasseur, Bruno, repaired the Cathedral in 1813	16
one of the most fertile French departments	- 3	Vert, Vert, the author of	- 28
Porto Carrero, death of	- 3	Vervins, conference at	- 3
epitaph of, effaced	- 3	Wallon de Sarton, discovery of St. John Baptist's head by	- 5
Pulpit, the, by J. B. M. Depuis,	- 24	Westminster Abbey, height of	- 1
Riquier, St.	- 1	Solomon's porch of	- 8
Roland, monument of Jean	- 32	Whewell, opinion of Mr. on the architecture of the Cathedral	- 19
Rood lofts or galleries, signification of	- 28	Winchester, the Lady Chapel at, built by Bishop Godfrey	- 19
Round table, an ancient	- 17	York Minster, height of	- 1

# INDEX.

## Notre Dame, Paris.

	Page		Page
Antoine des Essars	- 55	Cathedral, eastern end of the church	- 48
Aqueduct, a Roman	- 33	restoration of the northern side	48
Arabesque ornament, a fine	- 64	general plan of the	- 49
Architecture of France, revolution in the	- 35	length of the nave	- 50
French and English	- 35	general dimensions	- 50
Arms of Paris, origin of the ship, in the	- 39	vaulting	- 50
Assumption of the Virgin, ceremony of the	38	Lombardic columns	- 50
		ceremonies celebrated in	- 51
Baptism of the king of Rome	- 54	coronation of Napoleon in	51, 54
of the duke of Bourdeaux	- 54	baptism of the king of Rome	- 54
Bas relief of the descent from the cross	- 56	offerings and enrichments of	54, 55
fine, of the baptism of Christ	- 63	organ	- 55
on the screen	- 59	royal tombs	- 56
Bas reliefs of the virtues and vices	- 42	high altar rebuilt	- 56
of the ages of men	- 45	stalls of the choir	- 56
of the life of St. Stephen	47, 48	glazing of the windows	- 57
Bees, in the arms of France	- 52	the three marigold windows	- 57
Belloy, cardinal de, appointed archbishop	38	restoration of the windows	- 58
Bishop of Paris, entry of into Notre Dame	37	screen of enclosure	58, 59
Bishop's palace, duels in the court of the	- 40	chapels	60, 64
Bishoprics given to Paris	- 37	font	- 60
Bourbon, le, the bell called	- 42	Cathedrals of France and England	- 41
		Champagne, picture of the assumption, by	60
Campanile, the	- 40	Chapel of St. Anne	- 50
Cathedral of Notre Dame, site of the	- 33	Chapels, various	60, 64
rebuilt by King Childebert	- 33	Chapelle, la Saint	- 40
Geoffrey Plantagenet, buried in	34	Chapter of Notre Dame	37, 38
Queen of Hainault, buried in	- 34	Charles the Wise, request of	- 37
completed by Pierre Nemours	- 35	Chelles, Jean de	- 36
porch commenced by Corbell	- 36	Childebert, opening of the tomb of	- 52
northern porch	- 36	Christopher, church of St., pulled down	- 46
the metropolitan church	- 36	City of Paris, islands of the	- 39
dimensions of the, in rhyme	- 37	Clergy, change made in, by Louis XIII.	- 37
archbishop restored	- 38	re-establishment of the, in France	38
Victor Hugo's description of	- 39	Coronation of Napoleon in Notre Dame	- 51
streets in front of	- 40	as king of Italy	- 54
beautiful view of	- 40	Curzon, cardinal de, an Englishman	- 38
statues in the porches	- 42	Custom of high antiquity	- 39
western front and towers	- 42		
interior of the towers	- 42	Denys, St. martyrdom of, on Mount Martre	33
embellishments of the centre porch	- 42	Desaix, monument to General	- 41
the porch of the Holy Virgin	- 44	Duels, ordered by the church	- 40
northern and southern doors	44, 45		
the gallery of kings	- 46	Florid style, golden age of the	- 35
the great rose window	- 46	Font of white marble	- 66
buttresses on the southern side of	47	Fountain of the Innocents	- 63
porch of St. Marcel	- 47	Fountains of the Pavis	- 47

# INDEX.

	Page		Page
Gauls, device of the ancient	- 39	Notre Dame, bridge of	- 41
Gobel, bishop, installed at Notre Dame	- 38	<i>Palais des Thermies</i> , the	- 33
Golden age, the, of religious communities	36	Paris, name and situation of	- 33
Gondi, Cardinal Henry de	- 62	Roman antiquities in	- 33
sepulchral chapel for the house of	- 62	first Christian church in	- 33
Guido, fine picture by	- 64	created the see of an archbishop	- 37
Guisbriant, interment of marshal	- 63	prerogatives of the archbishops	- 38
Henry IV., procession instituted by	- 38	deliverance of, by St. Marcel	- 39
Hotel Dieu, the	- 40	three divisions of	- 39
Inscription on a brass tablet	- 37	arms of	- 39
Iron, beautiful ornaments of	- 45	picturesque grandeur of	- 40
Isles, the, of Paris	- 39	improvement of, by Napoleon	- 41
Jugement de Dieu	- 40	Parvis, enlargement of the	- 46
Julian, proclaimed Augustus	- 33	derivation of the word	- 46
Julias, Chifflet, the herald	- 52	fountains of the	- 47
King's gardens, plantations of the	- 40	Percier, M. the architect	- 41
Knights, appointed by Philip and Louis	- 37	Pictures in the Cathedral	55, 56, 59, 60, 62, 63
Lampadaire, a silver	- 55	Place Dauphine, fountain in	- 41
Langton, Cardinal Stephen	- 38	Plantagenet, Geoffrey, burial of	- 34
La Saint Chapelle	- 40	Pont, le petit	- 41
Le Noir	- 61	<i>Porte Rouge</i>	36, 49
Lescot, burial place of prince	- 63	Prerogatives of the archbishops of Paris	- 38
built the fountain of the Innocents	63	Procession at the feast of Assumption	- 38
Louis IX., reign of	- 36	of the reduction of Paris	- 38
Louis, St. received the pilgrim's staff	- 36	of the rogation	- 39
Lutetia, the Roman name of Paris	- 33	Pulpits	- 59
fortified by Julius Cæsar	- 33	Reason, the temple of	- 38
residence of Julien	- 33	Richlieu, cardinal	- 63
Marcel, deliverance of Paris by St.	- 39	Robert, trial by battle granted by king	- 40
Margaret of Provence crowned	- 51	Ship, a, why blazoned in the arms of Paris	39
Marriage of Henrietta of France	- 47	Soufflot, disfigurement of the Cathedral, by	43
Marriages formerly performed in the Parvis	47	Statue of St. Marcel	- 44
Mary, queen of Scots, marriage of	- 51	of the Virgin	48, 61
Monument, a singular	- 55	large, of the theological virtues	- 49
of Cardinal de Belloy	- 63	colossal, St. Christopher	- 55
of Christopher de Beaumont	- 63	of St. Martel	- 63
of Juvenal des Ursins	- 61	Statues in the porches	- 42
Monsieur, de Paris	- 63	demolished in 1793	44, 46
Napoleon, coronation of the emperor	- 51	St. Stephen, ancient church of	35, 47
Noailles, repairs of Cardinal de	48, 59	Sully, Eudes de	- 34
chapel of de	- 63	reformed the clergy	- 35
Notre Dame, chapter of	- 37	Sully, Maurice de, founder of Notre Dame	34
Notre Dame de Paris, Victor Hugo's	- 39	Tapestry, curious	- 63
		Zodiac, sculptured signs of the	- 45

# INDEX.

## Chartres.

	Page		Page
Allegory, an, of the kingdom of Heaven	- 78	Cathedral, windows	74, 75, 78
Almeric, Count of Montford, portrait of	- 89	western towers	- 74
Amboise, indulgences distributed by Cardinal D'	- 67	spire on the northern tower	75, 76
Angel, a colossal	- 80	bells melted in the Revolution	75
Angoulême, bells given by the Duchess D'	75	imposing appearance of the southern front	- 76
Apostles, figures of many	- 78	the porch, by Jean Cormier	- 77
Aventine, St. the first bishop of Chartres,	66	northern front	- 78
		northern porch	78, 79
Baron de Bourdeilles, sepulture refused to	86	sculpture in the northern porch	79
Bas reliefs relating to the erection of the church	- 78	roof stripped in the Revolution	79
of the death of the Virgin	- 78	quantity of wood in the roof	- 80
on the sides of the choir	- 87	grandeur of the dimensions of the interior	- 80
Berchères stone, pavement of	- 81	length of the nave	- 80
Bishop's throne, beautiful execution of the	87	length of the transept	- 81
Bridan, bas reliefs by M.	- 87	rich in painted glass	- 81
sculpture by	- 87	pavement of the aisles	- 81
		stained glass in the windows	- 82
Carrara marble, beautiful sculpture of	- 87	windows on the northern side of the nave	- 83
Cathedral, Chartres		windows of the northern transept	83, 84, 85
opinions of Mr. Hope and Mr. Woods on	- 65	above the northern porch	- 84
founders of	- 66	no monuments in	- 86
conflagrations of	66, 69	sepulture refused to Baron de Bourdeilles	- 86
benefactors to	- 67	arrangement of the choir	- 86
completion of the western front	67	choir paved	- 87
spires	- 67	carving of the stalls	- 87
grant of Louis XII. to	- 67	the sanctuary or chancel	- 87
legendary history of	- 68	windows of the choir	88, 89
height of the northern steeple and spire	- 68	beautiful screen round the choir	90
height of the roof	- 68	chantries and chapels	91, 92
the southern spire	- 68	chapel of St. Piat	- 96
accidents to the southern spire	69	crypt beneath	- 96
dedication of	- 69	<i>Chambre de la Sonnerie</i> , inscription on the walls of	- 75
disposition, plan, and proportions	- 69	Chartrains, the residence of the Druids	- 66
pilgrimages of kings to	- 69	Chartres, city of	- 65
Henry III. crowned in	70	residence of Henry III. of France in	- 70
western front	- 71	Christian church, site of the first	- 66
the <i>Porte Royale</i>	- 72	Cormier, porch built by Jean	- 77
bas reliefs, various	72, 73	benefactor to the Cathedral	- 67
vaulting of the arch	- 73		
doorways	- 73		

# INDEX.

	Page		Page
Costume of the eleventh century, specimens of	- 74	Salisbury Cathedral, height of the spire of	68
Courtenay, portrait of Peter de	- 89	Sanctuary, the	- 87
sale of Illiers by Raoul de	- 90	Screen of enclosure, beautiful shrine work of the	90, 91
Doorway, beautiful sculpture in the porch of the central	- 77	Mr. Woods' observations on the	- 90
Doorway, bas reliefs in the western	- 78	Sculptural emblematical representations, beautiful	- 77
central of the northern front	- 78	Sculpture, beautiful	- 87
Dreux, Peter of	- 79	Sculptures, grotesque	- 73
Druids, residence of the	- 66	Spire, the beautiful northern	- 67
mythology of the	- 66	architect of the	- 68
Ferdinand of Castile, portrait of	- 88	Spire on the northern tower	75, 76
Ferté, portrait of William de la	- 89	lantern on the	- 76
Figures, ludicrous	- 76	Stained glass in the windows	82, 83, 84, 85, 86, 91
Font, ancient circular	- 96	in the various chapels	92, 94
Fulbert, commencement of the Cathedral by	66	beautiful effect of the	- 96
Inscription on the northern tower	- 75	Statue of God the Father	76, 77
Labyrinth, plan of a	- 81	of Jesus Christ	- 77
League, the Holy	- 70	of the Virgin and infant Jesus	- 78
Louis XII. grant of, to Chartres Cathedral	67	of a prince	- 79
Martin, subjects from the life of St.	- 77	Statues, six large	- 73
Merovingian Princes, the, long hair of	- 74	three in each turret	- 75
<i>Mons en Puille</i> , battle of	- 69	of the Twelve Apostles	- 77
Music, peculiar instruments of	- 72	eight of early bishops	- 77
Orders of St. Michael and the Holy Ghost	71	of various persons named in the Old and New Testament	- 78
Organ, the	- 86	various in good taste	- 79
Painted glass, beauty of in Chartres Cathedral	- 81	in the northern and southern porches	- 79
Peter, Duke of Brittany, figure of	- 77	of Louis de Bourbon and Blanch de Roucy	- 91
Philip the Fair, oblations by	- 69	Strasburg, height of the pyramidal tower of	72
de Valois, offering of	69, 70	Sun-dial on the southern tower	- 76
Piat, St. martyred by Dioclesian, his shrine	95	Texier, Jean, the architect	- 68
Pulpit, constructed in 1811	- 82	death of	- 90
Relic, a curious	- 68	Theobald le Jeune, portrait of	- 88
René D'Illiers, grant of, to the Cathedral	- 67	Virgin Mary, sculptural representation of	77, 78
Rochester Cathedral, western porch of	- 72	Windows, fifty filled with stained glass	92, 94
Rose window, curious	- 74	Zodiac, twelve signs of the	- 78
		Zodiacal representations	- 73

# INDEX.

## Beaubais.

	Page		Page
Anecdote of Pope Celestine and Bishop Philip	- 115	Cathedral, central tower	108, 109, 110
Angrand or Enguerrand le Prince, beautiful stained glass by	- 112	fall of the tower	- 109
Apse, the, and apsidal columns, beauty of	105	destruction of the small tower	109
		original drawing of the tower	- 110
Beauvais, origin of the see of	- 97	vaulting of the transept	- 111
history of the city of	- 100	windows and pulpit	- 111
abbeys and churches of	- 100	internal decorations	- 111
observations on the city of	- 101	dates on the vaulting	- 112
streets and buildings	- 101	library	- 112
bishops of	- 113	internal dimensions	- 112
religious commotion at	- 119	extreme length of	- 113
councils held at	- 121	bishops connected with	113, 114
restoration of the bishops of,		its survival of the Revolution	- 123
after the Revolution	- 122	Cathedrals, height of the body of French	- 99
present prelate of	- 123	Cauchon, Peter, the destroyer of Jeanne D'Arc	- 102
Bishop, anecdote of a warlike	- 115	Charles IX. repairs of the Cathedral by	- 111
		Champagne, Roger de	- 114
Cathedral, the building of Beauvais	- 97	Châtillon, Cardinal de	- 119
site of why chosen	- 98	friendly to the Protestants	- 119
first view of extraordinary	- 98	Christian faith, first preacher of, at Beauvais	- 113
height of the body of	- 99	Councils, provincial, respecting Bishop Miles and St. Louis	115, 116, 117
only half finished	- 99		
date of its erection	99, 105	Dormans, John de	- 118
Napoleon's plan for finishing	- 99	Miles, or Milon de	- 118
exterior of the	- 103		
fronts of the transept	- 103	Eugene III., death of Pope	- 122
north transept	- 103		
the tympanum	- 104	Fernel, portrait of Jean Francis	- 111
doors, canopies, and galleries	- 104	Flamboyant, style of architecture, the	- 103
south end of the transept	- 104	Forbin, monument of Cardinal Toussaint de Janson	- 121
interior, first impression on entering	- 105		
vaulting in six compartments	105	Gothic, comparison of French and English	108
principal charm of the choir	- 105		
incongruous decorations	- 106	Henry, the Emperor, excommunicated	- 121
marble pavement of the choir	106	Hildeman, Bishop	- 114
the high altar	- 106	Hincmar, the election of the famous	- 121
the old and new screens	- 107	Huguenots, edicts against the	- 120
choir, chapels, and saints	- 107	declaration in favour of the	- 120
ancient clock	- 107		
date of the choir	107, 108	Jeanne D'Arc, or the Maid of Orleans, portrait of	- 102
vaulting of the chapels	- 107		
vaulting of the choir	- 108		

# INDEX.

	Page		Page
Laine, portrait of Jeanne, surnamed D'Hachette	- 120	Rochefoucault, Francis Joseph de	- 121
Lorraine, representation of Cardinal de, against the Huguenots	- 120	Roland, cardinal, declared pope	- 122
Louis Claude, first bishop of the new see	- 122	Saints in the chapels	- 107
Mercier, Jean Louis Simon le	- 123	St. Arnoul, canonization of	- 122
Miles or Milon, abuse of power by Bishop	115	St. Kenelm, tradition respecting	- 98
death of	- 117	St. Louis, letter of, to the Chapter of Laon	117
Nanteuil, Miles de, builder to the present choir	- 108	St. Lucien, bishop of Beauvais	- 113
Odo, Bishop of Beauvais	- 114	persecution and martyrdom of	113
Oxford, beauty of the High Street of	- 101	St. Lucien, church of	- 100
Palace, the episcopal	- 102	St. Quentin, abbey church of	- 118
Philip, bishop of Beauvais, anecdote of	- 114	St. Rieule, bishop of Beauvais	- 113
Popes, two elected at once	- 122	St. Stephen, church of	- 100
Potier, René	-	Stained glass in the windows	- 111
Augustin, affability of	- 121	beautiful by Angrand	- 112
Prince Henry, the bishop	- 114	Statue of Louis XVI.	- 101
Pulpit, the	- 111	Tapestry, copied from Raffael	- 106
Raffael's cartoons, copies from	- 106	Vaulting of the choir, repeated falls of the	108
		Villiers de Lisle Adam, first stone of the Cathedral laid by	- 105
		Whewell, comparison of Mr.	- 105



# INDEX.

## Evreux Cathedral.

	Page		Page
Apse chapels, in the	- 132	Cathedral, triforium and windows	- 133
Aquilinus, St., extraordinary prayers of	- 135	excellent flamboyant work	- 133
Audinus or Odo, repaired the Cathedral	- 127	proportions of the choir	- 134
Andinus, preaching of	- 136	stalls and great altar	- 134
		screens round	- 134
Balue, great works of Bishop Jean	- 128	beauty of the Virgin Chapel	- 134
rise of	- 136	first-rate stained glass	- 134
an unjust steward	- 137	dimensions	- 135
introduced to Louis XI.	- 137	bishops of the	135, 139
created a cardinal	- 137	robbed of its ornaments	- 139
treachery and unfaithfulness of	- 137	Concordat, the, of 1801	- 139
his death	- 137	Chatellier, Charles Louis de Salmon du,	
Berengere, coronation and consecration of		thanks to	- 139
Queen	- 136	Choir, proportions of the	- 134
Bishops revenues of the	- 135	City of Evreux, history of	- 129
canonization of five	- 135	situation and name of	- 129
Bourlier, Jean Baptiste	- 139	ceded to the Normans	- 129
		ceded to Philip Augustus,	
Cantiers, William de, murdered	- 136	and finally again united	
Caprinica, Paul	- 136	to France	129, 130
Cathedral, the, of Evreux	- 125	number of churches con-	
founded by St. Taurin	- 125	tained in	- 130
the first, a temple of Diana	- 125	present state of	- 130
form of the second	- 126		
sale of the materials of the old	126	Delanœ, thanks to M.	- 139
remains of the third	- 126	opinion of Canon	- 128
date of the present	- 126	Diocese, the, of Evreux	- 135
repaired by Audinus	- 127	Dome, the present, when added	- 130
enlarged by Cardinal Faë	- 127		
various repairs of	- 127	Evreux, city of,	- 129
approach to the west front	- 130	See also City.	
plan of the west front	- 130	counts and county of	129, 130
towers and dome	- 130	diocese of	- 135
Mr. Whewell's opinion of the		revenues of the bishops of	- 135
west front	- 131		
beauty and defects of the north		Fou, Radulf du	- 138
side	- 131	Fournier, Martial	- 136
library and chapels	131, 132	Faë, cardinal, elected bishop	- 127
north front of the transept, the		enlarged the Cathedral	- 127
jewel of the edifice	- 132		
comparison between the, and		Gaudin, account of St.	- 135
that of Beauvais	- 132	Gislebert, bishop	- 126
east side of the transept	- 132	the Cathedral of	- 126
choir and chapels	132, 134	tallness of	- 136
south side of the	- 133	Grosparmi, Radulfus, created a cardinal	- 136
interior of, entered from the west	133		
want of width	- 133	Jewel, the, of the Cathedral	- 132

# INDEX.

	Page		Page
Landulf, seclusion of St.	- 135	Rollo, rebuilding of the churches by	- 126
Lanfranc, the Cathedral dedicated by	- 126	Rollo's Cathedral, remains of	- 126
Library of the Cathedral	- 132	Saintes, Claudius de, a learned writer	- 138
Lincoln Cathedral, height of	- 133	Screens round the Cathedral	- 134
Louis IX., benefactions of, to the Cathedral	127 128	Stained glass, first-rate	- 134
Louis XI, cajoled by Jean Balue	- 137	St. Swithin, bishop of Winchester, head of	139
Lyonoise, Evreux, part of the second	- 120	Taurin, St., founder of the church at Evreux	125
Narbonne-Lara, Francis de	- 139	death of	- 125
Normans, invasions of the	- 126	relics of, discovered	- 135
Odo, bishop, repairs or rebuilds the Cathedral	- 127	Veneur, Gabriel le, repaired the Cathedral	
Perron, James Davy du	- 138	after its conflagration	- 127
converted Henry V.	- 138	dome built by	- 130
Pulpit, the, a modern	- 134	assisted at the coronation of	
		Catherine de Medicis	- 138
		Virgin Chapel, beauty of the	- 134

# INDEX.

## Rouen.

	Page		Page
Altar, the great	- 155, 163	Cathedral, dignity of the appearance of	- 147
destruction of tombs in erecting a		superiority of	- 147
new	- 161	architecture of	147, 148
completion of the new	- 162	exterior	148, 154
Amboise, Cardinal George d'	145, 168	plan of the west façade	- 148
finished the palace	- 167	damages of a storm in 1683	149, 149
tower of	- 150	repairs and additions now	
repairs of the Cathedral by the		going on	- 148
second	- 146	gorgeous porch and portal of	
monument of the two cardinals	- 164	the west façade	- 149
Archbishop, income of a	- 169	the large rose window	- 149
Archbishopric of Rouen, revenue of the	- 168	sculpture and towers of the	
Archbishops of Rouen	166, 168	west front	149, 150
independence of the	- 169	north side	- 151
Archiepiscopal throne, the	- 160	exterior of the Lady Chapel	- 152
Avecian, the Cathedral enlarged by St.	- 142	north and south fronts of the	
Aubigne, Claude Maur d'	- 168	transept	- 153
		interior	154, 165
Bas relief of St. Cecilia	- 160	first impression on entering	154, 155
Bishop of Rouen, the first	- 162	simplicity of the vaulting	155
Boursiers, portal of	- 144	the great altar	155, 163
Brézé, monument of Louis de	- 165	windows	- 155
figure of the wife of	- 165	painted glass	- 155
monument to Peter de	163, 164	nave and side aisles	- 156
Butter tower, origin of the name	- 145	transept and side aisles	- 157
		beautiful Gothic staircase	- 157
Cambaceres, Stephen Hubert	- 168	library	- 157
Cathedral, commencement of the first at		chapels	158, 160, 162
Rouen	- 141	paintings	- 158
enlarged and embellished by		beauty of the central tower	- 160
St. Avecian	- 142	entrance to the choir	- 160
rebuilt by St. Victrice	- 142	choir and monuments	- 161
destruction of the second	- 142	pavement of the choir	- 162
the third built by Rollo	- 142	great chapel of the Virgin	- 163
enlarged by Richard I., duke of		picture over the altar	- 163
Normandy	- 143	monuments in the chapel of the	
dedication of the fourth	- 143	Virgin	160, 164
date of the present, or fifth	143, 144	treasury of, robbed by the Re-	
windows enlarged	- 145	volutionists	- 165
ancient tower of St. Romain	145	Cecilia, chapel of St.	- 160
the southern, or butter tower	145	Central tower, the	- 150
the ancient spire	- 145	Champagne, picture by Philip de	- 163
damaged by a hurricane and fire	146	Chapel of the Virgin, the great	- 163
grant of Louis XII. for the		monuments in	- 163
repair of	- 146	Charles V., monument of	- 161
general subscription for the		removed to the Lady Chapel	- 162
same purpose	- 146	College founded by Peter de Colmieu	- 151
repairs of M. Vanquelin	- 146		

# INDEX.

	Page		Page
Deity, figure of the	- 156	Puy, musical society called	- 160
Diana de Poitiers, figure of	- 165		
Enguerrand, or Engelramme, the architect	144	Richard Cœur de Lion, figure of	- 161
Estouteville, heart of Cardinal d'	- 156	Robert I., marriage of archbishop	- 167
William d', rebuilt the epis-		Roger, Peter, cardinal	- 167
copal palace	- 167	Rollo, baptism of	142, 166
		tomb of	- 158
Figure of Richard Cœur de Lion	- 161	Romain, St. archbishop	142
Figures of the Saviour, of Virgin, and		ancient tower of	145, 149
angels	- 153	painted glass in the chapel of	- 155
of angels	- 156	chapel of le petit	- 158
Fillon, gift of Artus to the Cathedral	- 146	shrine of	- 166
Flavacourt, grant of, Archbishop de	144, 154	Rose window, the large	149, 154
France, archbishop	- 166	Rouen, origin of the see of	- 141
Fredigund, wicked queen	- 166	destruction of the city of	- 142
		the principal town of Velocasses	- 146
Glass, the original painted	- 155	origin of the name of	146, 147
beautiful painted	144, 158	antiquity of	- 147
Gothic staircase, a beautiful	- 157	extent of the province of	- 169
Harley, Francis de	- 168	Screen of white marble	- 160
Henry le Jeune, tomb of	- 161	Sculpture on the west front of the Cathed-	
Hugh, the bad archbishop	- 167	ral	- 149
		Shrine of St. Romain	- 166
La grand Eglise, chapel of	- 158	Spire, the ancient stone	- 145
Lady Chapel, exterior of the	- 152	destroyed by fire	- 146
Letellier, painting by	- 158	Staircase, a beautiful Gothic	- 157
Library and manuscripts	- 157	St. Ann's chapel	- 159
Longue-Epée, tomb of	- 142	St. Stephen, chapel of	- 158
murder of William	- 159	beautiful glass in	- 158
		Statue of Rollo	158, 159
Maurice, monument of Archbishop	- 163	of Archbishop Maurice	- 163
Maurille, spire built by Archbishop	- 145	Statues of the two cardinals d'Amboise	- 166
tomb of	- 156		
Medary, Francis Rouscal de	- 168	Tomb of Archbishop Maurille	- 156
Mellon, St. bishop of Rouen	- 141	of Rollo, duke of Normandy	- 158
church built by	- 141	of William Longue-Epée	- 159
a native of England	- 166	of John, duke of Bedford	- 161
Monument of Louis de Brézé	- 165	Tombs of the dukes of Normandy	- 158
Monuments of the choir	- 161	Tower of St. Romain	145, 149
in great chapel of the Virgin	- 163	the beautiful southern	- 145
		the butter, or George d'Amboise	- 150
Neustria, invasion and cession of	- 142	the central	- 150
Nicaise, St. first bishop of Rouen	- 141		
martyrdom of	- 141	Velocasses, Rouen, the principal town of	146
		Victrice, St. rebuilt the Cathedral	- 142
Ouen, abbey church of	- 147	piety and miracles of	- 166
		Virgin, ancient chapel of the	- 144
Plantagenet, tomb of William, the son of		great chapel of the	- 163
Geoffrey	- 161	image of the	- 152
Portail de la Calende	144, 153	Vow, chapel of the	- 160
Portail des Libraires	144, 153		
Prætextus, banishment and death of St.	- 166	Windows of the chapel of the Virgin	- 163
Preordius, grant of	- 141	of the choir	- 155
		of the clerestory	- 152







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